The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 29, 1920

PRICE FIFTEEN CENTS

MATTY LEE LIPPARD

THE NATIONAL THEATRICAL WEEKLY

ALL OUR CLAIMS JUSTIFIED

ROSETTA VIVIAN

DUNCAN SISTERS

Putting over nightly, Broadway's Biggest Song Hit, "FEATHER YOUR NEST," in Broadway's Biggest Show Hit, "TIP-TOP"; CHAS. B. DILLINGHAM'S Production Starring FRED STONE.

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MANAGERS LOWERING ADMISSION PRICES TO FIRST CLASS SHOWS

Harry Powers, in Chicago, Cuts Rate Fifty Cents at Four Loop Theatres and Shuberts Set $2.50 As Top for Their Boston Attractions

That a general country-wide downward revision of theatre ticket prices will result from the slump that show business has fallen into at present, was indicated early this week by the announcement from Chicago that Harry J. Powers, local K. and E. man, has cut the price of tickets fifty cents at each of the four Loop theatres he manages in the Windy City. This announcement was followed by a similar one from Boston, where the Shuberts have fixed a scale of prices at each of their six theatres that will not extend above $2.50.

Even along Broadway, where the top scale at the first-class houses has been boosted to $3 and upward, according to the drawing capacity of the show, it is generally understood that prices of admission will come down shortly after the new year. For, considering the large numbers of shows that figure in Joe Leblang's cut-rate roster, the average price of admission to a majority of those that hold forth along Broadway is approximately $2.00.

Charles E. Dillingham's "Half Moon" show, now playing in Chicago, is the first to have its price reduced. Nor is there any secret about why Dillingham, a stickler for price standardization on his productions, permitted Powers, who is interested with him in various productions, to cut prices. "The Half Moon" has not been playing to good business in Chicago; neither has "The Night Boat," another Dillingham musical show which enjoyed success here, been doing very well on the road lately.

However, despite the announced cut in at least four of Chicago's first-class theatres, a simultaneous announcement comes from the Windy City to the effect that every show now playing there will boost its prices of admission on New Year's Eve to at least $5 top, with the Ziegfeld "Follies" heading the list at a $10 top. The balance of the first-class shows now holding forth in the Windy City will charge the following top prices at the New Year's Eve performance, according to the announcement: "Smilin' Through," $7; "Happy Go Lucky," $7; "Cinderella on Broadway," $6; "His Honor Abe Potash," $6; "Irene," $7; "The Girl in the Spotlight," $6; "The Famous Mrs. Fair," $6; "The Bat," $6; "The Son-Daughter," $5; "The Hottentot," $5; "The Guest of Honor," $5; "The Storm," $5; "Way Down East" (film), $3.

A number of shows will also give extra midnight performances in Chicago New Year's Eve.

CLEARED OF ACTRESS' DEATHS

CHICAGO, Ill., Dec. 27.—The four men held in connection with the deaths on the lake front last November of Marie Ramee and Lillian Thompson, were exonerated in a no bill by the grand jury last Friday. The women had been joy riding with the men in a taxi cab, and were abandoned in a stupor in the early morning on the lake front. This is quite a different verdict than that returned by Coroner Hoffman's jury, when the men were found guilty of manslaughter.

The women had been grossly assaulted and left on the lake front to freeze. Death of both resulted. The grand jury's action came as a surprise to the theatrical profession of this city.

ROONEY SHOW OPENS SUNDAY

WASHINGTON, Dec. 27.—Pat Rooney and Marion Bent will make their debut to musical comedy at Poli's Theatre next Sunday night, January 2, in "Love-Birds," the musical show produced by Wilner and Romberg. Elizabeth Murray, Elizabeth Hines, Eva Davenport and Emilie Lea, will be seen in the supporting cast.

Edgar Allan Woolf is author of the book, the lyrics and music are by Ballard McDonald and Sigmund Romberg.

WOODS RE-NAMES HOUSE

CHICAGO, Ill., Dec. 27.—The new theatre being erected by A. H. Woods at Randolph and Dearborn streets, will not be known as the McCormick or the Century, as at first reported. It has been definitely decided to name the house The Apollo.

ACTOR RESCUES TWO

GRAND RAPIDS, Mich., Dec. 23.—Frank Frish, a vaudeville actor playing at Loew's Orpheum here, with Frank Venisse, a bell boy, rescued Mrs. Etta Fillport and her five year old grandchild from a burning room at the Hotel Hermitage last night.

Mrs. Hillport was staying at the hotel with her daughter, Mrs. Harry Keller, a vaudeville actress, also playing at a local theatre. Frish and the bell boy were held back by flames and smoke after they had rescued the little girl, but after two attempts, succeeded in finding the aged woman. The latter received burns which may cause her death, but the child was not injured.

COUNTED EGGS TOO SOON

SAN FRANCISCO, Dec. 24.—Harry Brolaski, a reformed gambler who was booked into the Pantages Theatre here as an added attraction, doing a pianologue called "Thy Neighbor's Morals," was compelled to cancel his engagement, due to the fact that he was found guilty of conspiring to violate the Volstead act.

He had booked the engagement while out on bail, being sure that he would be acquitted. The jury thought otherwise. Juggling Nelsons filled in for him.

T. D. FRAWLEY BACK

SAN FRANCISCO, Dec. 26—T. D. Frawley arrived in San Francisco, December 21 from Hong Kong and the Orient. He denied emphatically stories quoting him as making bitter denunciations of the Japanese.

DOLL GRABS DUDLEY PIANO

"Christmas—and No Piano" could easily be the title in the latest chapter germane to the life of Edgar Dudley, erstwhile booking agent in the Strand Theatre Building, now domiciled at 519 West End Avenut. For, last week, City Marshal Samuel Barnett paid a visit to the Dudley apartment and laid unpopular, perhaps, but legal hands, on the Jacob Doll baby grand piano which has figured so prominently in the nocturnal entertainments in the Dudley demesne.

How the piano came to be grabbed by Marshal Barnett is revealed in papers on file in the Fourth District Municipal Court, where a replevin action was brought by Jacob Doll and Son, Inc., alleged owner of the instrument. According to the complaint, filed by Samuel Brownstein, attornew for the Doll Company, Dudley has failed to make payments totaling $274.70 on the piano, which was originally acquired from the plaintiff by Delyle Alda, the Ziegfeld prima donna, $465 being the alleged purchase price. The latter gave a chattel mortgage on the piano to the Doll Company to secure the payment of the purchase price. She turned the piano over to Dudley and the latter installed it in his apartment, but, apparently, he had forgotten to make payments on the instrument, according to the complaint, in which Delyle Alda also figures as a defendant.

As a result the alleged owner obtained an order of replevin November 29, signed by Judge Dyer, and City Marshal Barnett executed the order last week. No answer having been filed in the suit, the court has set it down for inquest on December 30.

RINGLING LEFT $1,056,543

CHICAGO, Ill., Dec. 27.—The Alfred T. Ringling estate at Baraboo, Wis., is valued at $1,056,543, according to a petition filed Friday in the Wisconsin city, his former home.

The will bequeaths to the widow household furniture and net rents, in lieu of dower rights. The son is left a one-fourth interest in the copartnership of the Ringling Brothers-Barnum and Bailey shows, household furniture of the Gramercy Park, New York, home, and stock in the Gramercy Park Club; Wisconsin properties and one-half of the residue of the estate. The other half was bequeathed to the executors and trustees.

"FLU" THREATENING AGAIN

CHICAGO, Ill., Dec. 27.—Chicago is again threatened with an epidemic of influenza, which, if it breaks, according to Commissioner of Health Robertson, will outdo the havoc caused by the same epidemic a few years ago, when every theatre, large and small, in this city, was forced to close its doors for over ten days. The health commissioner orders the public to take precaution, and at the first sign of the dreaded malady, the patient is to be put to bed and a physician called. It is claimed that if this is done, the epidemic can be controlled.

CURRAN REPORTED BUILDING

SAN FRANCISCO, Dec. 26.—It is reported that a new theatre is to be erected on Post street adjoining the St. Francis Hotel, with the main entrance through the hotel. Rumor says it is to be built for Homer Curran, whose lease of the present Curran Theatre expires September 1. This is almost opposite the site of the Loew two-a-day house to be built here.

FRED WHITNEY OPENS PIECE

WASHINGTON, Dec. 26.—Fred C. Whitney presented a new play by Catherine Chisholm Cushing, named "High Noon," here at the Shubert-Garrick to-night.

The story deals with the eternal triangle, and yet, trite and worn as that subject is in drama and literature, the author has managed to introduce a new note, a lesson, perhaps, which is too little considered in connection with the tragedy of dissolved marriages. The plot moves swiftly and surely to the inevitable end through the first two acts. The young wife of an aged and senile husband chooses the pretty wife of a middle-aged man who abhors society and is wrapped up in his business to be her friend. It is not a sincere friendship, for Mrs. Leonard, played by Julia Dean, uses Mrs. Wrenn, the character taken by Estelle Winnwood, for conventional protection during a liaison with Billy Carlton, her lover, and a male flirt.

Of course Carlton transfers his affections to Mrs. Wrenn and casts off his earlier flame, and of course Jack Wrenn comes in opportunely to find his wife in Carlton's arms. So far there is nothing unusual, except the splendid and natural presentation of the characters, especially that of Jack Wrenn, Byron Johnson and Billy Carlton by Kenneth Hill, but there are the Wrenn children, Pummy and Olive, and they are most important members of the cast. In fact, Theodore Warfield as Pummy, and Charles Eaton as Olive, are full partners in the all-star cast.

The third act is the reconciliation after the divorce, but the author has taken advantage of the situation already created to preach a little sermon—not obtrusively but with real dramatic effect—of the duty parents owe to children and what it means to uproot families and to tear down the pillars of the home.

SUED FOR BREACH OF PROMISE

BALTIMORE, Md., Dec. 27.—Jacob Goldenberg, well known motion picture promoter and theatrical manager of this city, who some years ago, was a well known figure in burlesque, having been for many years treasurer of the old Gayety Theatre here, and identified with burlesqque in various other ways, has been made defendant in an action for breach of promise brought by Dorothy Kane, an actress, who resides with her parents at the Denmore Apartments, this city.

The suit was filed by Harry B. Wolfe in the Superior Court, by a bill of complaint in which Miss Kane makes the following statement: On March 1st last, and on several subsequent occasions, the defendant promised to marry the complainant, and although she several times expressed her willingness to become his bride, he has made no effort to comply with his promises whatsoever." It is also reported that Goldenberg, who lives at 3619 Beekman avenue, this city, will shortly be made defendant in an action to be brought against him by the Actors' Equity Association for money it expended in bringing back home a company which he backed, but which stranded in California.

REPLACES IRENE FENWICK

Regine Wallace opened in Wilner and Romberg's "Pagans" in Washington on Monday, replacing Irene Fenwick, who suddenly withdrew from the cast. Miss Wallace will be seen in the leading role when the piece opens at the Princess Theatre next Tuesday night.

"VOGUES AND VANITIES" CLOSING STARTS ROW BETWEEN PRODUCERS

Ray Goetz and Ned Wayburn Each Have Different Story to Tell of What Brought Engagement in Boston to Sudden Halt

Ray Goetz and Ned Wayburn have got into a disagreement over their recent joint association with the "Vogues and Vanities" show, which suffered a sudden demise in Boston a week ago last Monday. Goetz was the ostensible producer of the show and Wayburn came in toward the end of its theatrical existence and spent more than a week fixing it up so that it might, among other things, bear him an income of $200 per week so long as it ran. That was the arrangement with Wayburn and, in addition, he received, according to his own statement, $1,500 as specific remuneration for the time he actually labored with the show.

It's a matter of $500, however, which Wayburn claims he had difficulty in collecting from Goetz that started the trouble, Here's the story that Wayburn relates:

One of the checks of the aggregate amount of $1,500 which he received for his work in re-staging some of the numbers in "Vogues and Vanities" was for $500; it was signed by Ray Goetz personally and was drawn on the Gotham National Bank, where Wayburn claims it was presented for payment and was returned marked "Insufficient funds." Thereafter, Wayburn says, he communicated with Goetz and was told by the latter that there must have been some mistake at the bank and if he (Wayburn) would put the check through again, it would be honored.

Wayburn says he heeded Goetz's words, but, instead of putting the check through his (Wayburn's) bank, he personally made a special trip to the Gotham in an effort to collect on the check, but again the bank refused to honor it. Again he sought an explanation from Goetz, Wayburn declared, but, finding it impossible to get Goetz at his office, Wayburn says he took the check up to the bank for the third time, with the same results as the two previous times.

Finally, Wayburn was advised, he claims, to present the check to Edward G. Ackermann, the New York and Philadelphia woolen merchant who is said to have backed the "Vogues and Vanities" show, and after visiting him at his office in this city and showing him the alleged thrice returned check, the wealthy backer of the show made good the amount of the check held by Wayburn out of his own pocket, Wayburn says.

Thereafter, Wayburn states, accompanied by Fred Jackson, the author, whom he called in to help in the fixing of the show's comedy, he left for Boston to continue fixing the show and arrived in the Hub a week ago last Saturday. Both went to the Majestic Theatre immediately, where "Vogues and Vanities" was playing. There, Wayburn claims, both he and Jackson were greeted by Carl Hunt, manager of the show, and Ray Goetz's personal representative, with the declaration that they were no longer wanted around the show and, according to Wayburn, Hunt told him point blank that, as far as he (Hunt) was concerned, no such person as Ned Wayburn existed.

After some further wrangling between Hunt and Wayburn, the latter left the Majestic Theatre to return to New York, but not until, Wayburn says, he had invited Hunt to continue the wrangle in the stage alley.

That's Wayburn's story, but Goetz told the following anent the sudden closing of "Vogues and Vanities," in which he accused Wayburn of being instrumental in the show's demise. He said:

"Wayburn went behind my back and told Ackermann to take over my interest in the 'Vogues and Vanities' show, which Ackermann is holding as security for notes I gave him."

Then Goetz explained that Wayburn's purpose in going to Ackermann and urging him to take over Goetz's interest in the show was because Wayburn, through that alleged means, figured he could get himself in as Goetz's successor.

Goetz has or had a 50 per cent interest in the "Vogues and Vanities" show, which has, thus far, entailed an outlay of approximately $70,000 in cash, with debts aggregating $30,000 more still unpaid. Besides contributing personal and other numbers, the rights to which he acquired last summer in London and Paris, Goetz says he agreed to take 50 per cent of the show and put in $25,000 in cash, about $7,000 of which he says he subscribed, giving his notes for the balance to Ackermann. In addition to the notes, Goetz says he gave as security to Ackermann his 50 per cent interest in the "Vogues and Vanities" show and also assigned to him (Ackermann) to hold as further security his (Goetz) 30 per cent interest in the "As You Were" show, now playing in Boston and which Goetz says has, thus far, earned more than $50,000 in profits for himself and his associates in the production of the show. These latter and the interest they hold, according to Goetz, are as follows: A. H. Woods, 25 per cent; Goetz, 30 per cent; Edward G. Ackermann, 30 per cent, and M. S. Bentham, the booking agent, 15 per cent.

Now, Goetz says that, as a result of the closing of "Vogues and Vanities," he has had to consult his attorney, Nathan Burkan, in an effort to determine if he has any interest left in either show. The Shuberts and several other creditors have filed claims against the "Vogues and Vanities" show in Boston, it was learned early this week, following the sudden closing of the show last week, the reason given to the Boston public being on account of an injury suffered by one of the principals in the cast.

WOODS WINS JERSEY CASE

A. H. Woods' right to run any sort of attraction he chooses in the Woods Theatre, Atlantic City, was upheld last week by one of the New Jersey Courts, where the owner of the property had brought an action to oust Woods on the ground that Wood was not presenting plays at the house in accordance with his lease.

Woods acquired the Atlantic City house about a year ago. He has housed various sorts of attractions in it, and more recently established a stock company there headed by Vaughn Glaser. But he was forced to abandon stock, first, because of objections by the owner of the property, and, second, because the stock company was not proving a paying proposition.

The court's ruling has the effect of keeping Woods in possession of the house for the next five years.

"PEGGY" OPENING CHANGED

"Peggy" will open in Atlantic City on January 6th, at the Globe Theatre, instead of Wilmington, on December 31st, as originally planned. It is being produced by the Savoy Producing Company.

James C. Morton, Skeets Gallagher, Virginia O'Brien, Russell Mack, Leonora Novasio, Virginia Eastman, Joan Elton, Edward See, Ellen Godsey and Marie and Vincent Griffith have been engaged as principals of the show. The book and lyrics are by Fred Caryl and the music by Lou Dymond. Allan Foster is staging the dances, and Neil Twoney the book.

The show will go to Washington after Atlantic City, and after a few weeks on the road, will come into New York in a Forty-second street house.

EUGENE WALTER SUED

Claiming that not only is he the original author of the play, "The Toy Girl," which H. H. Frazee produced early last month, but that he has not received any royalties on it, H. Howard Levy last week began an action against Eugene Walter in the Third District Municipal Court. The amount claimed by Levy is $151.67, but if he is successful, the suit will tend to definitely establish his status in respect to the play.

According to the complaint filed by Hess & Kahn, Levy's attorneys, he originally wrote the play under the title "A Woman of Character," using the pen name of H. O. Ward. Then he alleges he entered into an agreement with Eugene Walter whereby the latter was to take over the play, rewrite it and produce it or have it produced before January, 1921. The alleged agreement also provided that the plaintiff was to receive royalties on the play at the rate of 2 per cent of the gross receipts during every week that the play ran.

The play was rewritten by Walter, retitled "The Toy Girl," produced by H. H. Frazee and presented for the first time November 8 last, in Middletown, N. Y. It ran two weeks. The first week it played to $5,396.84; the second week's takings amounted to $2,186.75, making a total of $7,583.59, according to copies of alleged statements annexed to the complaint.

But while he received statements, he never received any royalties, Levy alleges, hence his action against Walter.

"THE ROSE GIRL" REVAMPED

"The Rose Girl," Anselm Goetzl's initial musical production, which closed about two months ago after a brief career on the road and has been undergoing fixing and revision since that time, has been taken over by the Shuberts, who will present it in association with Goetzl.

"The Rose Girl" has been re-cast and was placed in rehearsal last week, scheduled to reopen in Baltimore Janutry 17, the plan being to bring the show into New York, probably to the Astor Theatre, the following week. George Marion is staging the production, the authors being William Cary Duncan, responsible for the book and lyrics, and Anselm Goetzl, who composed the score. The cast will include the following principals:

Charles Purcell, Mabel Withee, Stewart Baird, Louis Simon, Fred Hillebrand, David Andrada, May Boley, May Kitchin, Shep Camp, Mme. Bruzovna, Beatrice and Marcella Swanson and Marjorie Gateson.

Thus far "The Rose Girl" has cost its producer, the Goetzl Theatrical Enterprises, Inc., organized by Goetzl, and in which several business men were interested, upwards of $70,000. It is reported that the Shuberts, by investing $15,000 in the revised production, have been given a 50 per cent interest in the show.

GUARANTEE BALTIMORE OPERA

BALTIMORE, Dec. 29.—Forty prominent citizens of this town have combined to give a financial guarantee to the Chicago Grand Opera Company, which will give its first season in this city at the Lyric Theatre during March. These men are guaranteeing the company against loss, depending up the box office to make good their outlay.

Owing to the size of the theatre and the cost of holding the opera season here, the Lyric will boost its prices to a $7.00 top for the season. The company will appear here on the evening of March 7th, 8th and 9th, and will go to Pittsburgh from this city. Rosa Raisa, Galli-Curci and Mary Garden will be seen with the company.

FIELDS WORKING ON SHOW

COLUMBUS, O., Dec. 28.—Al G. Fields is whipping into shape the show he intends to put on next season. It is well under way.

The first part is after an original design, a big singing and dancing act, while there will be an after-piece to be called "Here and There." No vacation will be given prior to Christmas this season. Therefore, the company will probably close the season without a night lost.

CITY SUES FOR SCHENCK LOSSES

The marked cards poker scandal last year in which Joe Schenck, the motion picture and theatrical man, figured as a heavy loser, resulted last week in a suit being brought by the City of New York, through Bird S. Coler, Commissioner of Public Welfare, against Louis Krohnberg, waist manufacturer, who is alleged to have won $66,300 at one sitting. The suit, said to be the first of its kind, is brought to recover $331,500 from Krohnberg. This amount is five times the amount of Krohnberg's alleged winnings and, should the city be successful in the suit, the money will go to the poor, under Section 889 of the Penal Code, which reads as follows:

"A person who acts or receives from another, directly or indirectly, any money or other valuable thing by reason of the same having been won by playing cards, faro or any other game of chance or any bet or wager whatever upon the hands or sides of the players forfeits five times the value of the money or thing so exacted or received, to be recovered by a civil action by persons charged with the support of the poor in the place where the offense was committed."

It was Schenck's home in Park avenue last New Year's night, where a stud poker game was held, that the discovery was made that marked cards had been introduced into the game. Subsequently, the facts were aired at a John Doe investigation before Chief Magistrate McAdoo and later, Krohnberg, described as "Last Card Louis," was indicted by the Grand Jury on a charge of cheating at cards.

A motion to dismiss the indictment, was made last October by Max Steuer, Krohnberg's attorney, but, thus far, the court has reserved decision.

Joe Schenck is reported to have lost upward of $50,000 in the series of stud poker games alleged to have been held at various places between June 1, 1919, and December 31, 1919. The places mentioned in the civil suit brought last week in the Supreme Court by the city are: Krohnberg's home at Ninety-ninth street and West End avenue, at 782 West End avenue, at the Hotel McAlpin, at the Palace Hotel and at the Dessieurs Hotel, both situated in the Borough of Queens.

Those who are alleged to have taken part in the games besides Schenck and Krohnberg are J. M. Silverman, Henry Silverfield, Samuel Lewis, Charles Pillar, Hyman Karp, John Mack.

NEW SHOW READY

The Vanderbilt Producing Company, which produced the internationally successful "Irene," now running here at the Vanderbilt Theatre, is preparing to produce another new musical play by the authors of "Irene," James Montgomery, Joe McCarthy and Harry Tierney.

It was learned early this week that the new show is practically completed and will be placed in rehearsal early next March. It is planned by the Vanderbilt Producing Company to present the new show early next April. Edith Day, it is reported, may be starred in the new show.

LEFCOURT BACKING MORRIS

A report was in circulation on Broadway last week to the effect that A. E. Lefcourt, of The Pioneer Film Corporation, was financially interested in the Morris Rose-Lew Fields production of "Blue Eyes," and that he was also the backer of a new producing organization to produce "Wild Women" and "The Love Man."

HILL LEAVES HARMANUS

ALBANY, N. Y., Dec. 26.—Uly S. Hill has resigned as manager of Proctor's Harmanus Bleecker Hall and will succeed William F. Brooker as manager of the Mark Strand Theatre. Brooker will resume his former position at the Fox studios in New York.

P. M. A. TO MOVE JAN. 1ST

The Producing Managers' Association will move into new permanent headquarters at 231 West Forty-fifth street on New Year's Day.

George Nicolai, secretary of the P. M. A., will have his office there, assisted by a staff.

EQUITY SEEKS TO ADJUST RAIL RATES AND INCOME TAXES

Calls Meeting of All Interested Bodies in Effort to Arrange Plan for Relieving Players and Companies from Present Burdens

The Actors' Equity Association last week took definite action in the matter of beginning a campaign to cut present railroad rates and income taxes. Everybody connected with show business, including managers, actors, authors and composers, are feeling the strain of excessive railroad fares and burdensome taxation, with the result that, thus far this season, show business has suffered a slump from which it cannot easily recover. Equity, therefore, has requested the Authors' League, the Dramatists' Guild, the Artists' Guild and the various managerial associations, including the Producing Managers' Association and United Managers' Protective Association, to meet in a joint conference at which plans will be outlined which may bring about a beneficial readjustment of railroad rates and taxes.

The exact date of the proposed conference, which will probably be the first of several, has not yet been arranged, but that it will take place within the next week or ten days is almost certain. For Broadway is rife with rumors of impending disaster to show business, directly traceable to the overwhelming cost of transporting companies from one place to another.

Just what plan of action the proposed joint conference will outline was not stated last week in the announcement sent out by Equity, which stated, among other things, that the campaign was intended to obtain "measures remedial of the existing excessive railroad rates." But it was reported early this week that a committee composed of officials of the various organizations that will meet in conference, will be authorized to go before the Interstate Commerce Commission and ask that body to lower the railroad rates, or at least adjust them so that traveling shows may have a chance to exist on the road. The co-operation of the Traveling Men's Association is also being sought by Equity.

With respect to income taxes, just what Equity is seeking to accomplish for those connected with show business was, perhaps, outlined last week by Frank Gilmore, secretary of Equity, when he said:

"An actor or playwright who has struggled for years suddenly achieves success and his income is instantly taxed to the limit. No account of lean years preceding is taken. The gross income of an actor, playwright or composer for three years should be taken into consideration and averaged. Such a plan is effective in England, I understand."

Although President-elect Harding was apprised during the recent election campaign what the people connected with show business would expect him to help them accomplish, no definite word regarding his attitude toward the things show folk are hoping for has come from him as yet. But, it is stated by persons very close to Senator Harding that he is favorably inclined toward a re-adjustment of railroad rates as well as a revision of the income tax law and that he will give it the earliest possible attention.

COST ABORNS $1,000

The opening of "The Broken Wing" several weeks ago cost Milton and Sargent Aborn, its sponsors, $1,000 that they had not reckoned on, it was learned last week. This amount was paid to the Metro Film Corporation so that Alphonz Ethier, finishing work on a film at the time of the opening, might be released by the picture concern to portray the role of the bad man in the legitimate piece during the opening week.

Metro needed Ethier for certain scenes which could not be taken between performances of "The Broken Wing," while the producers of the piece felt he was essential to their opening. The $1,000 settled the matter.

During the second week, Paul Dickey, the author, played the role of the bad man, while Ethier finished his work in the Metro picture.

HIP BENEFIT RAISES $15,000

The benefit concert for the Catholic Big Brothers, given at the Hippodrome on Sunday night, netted more than $15,000. Among those who appeared on the program were Norman Trevor, the English actor; Mme. Frances Alda, Fritz Kreisler, Rafaelo Diaz, Mischa Levitski and Guitia Casini. The event was held under the patronage of Archbishop Hayes and a number of prominent members of society.

MUSICALIZE "MISLEADING LADY"

Edgar McGregor has acquired the rights to "The Misleading Lady," and will make a musical comedy out of the piece, which was written by Paul Dickey and Charles Goddard. The piece has also been made into a picture by Metro, this being the second production of it to be made, the first having been made by Essanay some years ago.

"MARY" NUMBER 4 REHEARSING

A fourth company of "Mary," which is to go to the coast, is rehearsing and will start on its way shortly. Julian Mitchell is directing rehearsals. Dave White and Company, a new dancing act staged by Billy Shaw, will be one of the features of the show.

PROVINCETOWN BILL OPENS

The second bill of the Provincetown Players' season at their MacDougal Street Theatre, was presented last Sunday evening and will hold forth for two weeks. The program comprised a two-act play by Eugene G. O'Neil entitled "Diff'rent," and a farce by Lawrence Vail called "What D'You Want?" Both productions were staged under the direction of Charles Kennedy.

Meantime, "Emperor Jones," of the first bill has been moved up to the Selwyn Theatre where it opened Monday afternoon for a series of special matinee performances under the management of Adolph Klauber. The Selwyn program was supplemented by "Tickless Time," a one-act comedy by Susan Glaspell and George Cram Cook.

FIDELITY TO GIVE SHOWS

Commencing with the next meeting, to be held at Henry Miller's Theatre next Sunday, January 2, the Actors' Fidelity League will inaugurate a program of two one-act plays to be given at every meeting. Meetings are held every second Sunday at Henry Miller's theatre.

One of the reasons for these playlets will be to give the lesser unknown members of the organization a chance to show what they can do, which they might not get with an engagement. The programs will also include vaudeville and concert numbers.

DRAMA LEAGUE GIVING SHOW

Euripides' "Iphigenia in Tauris," translated by Gilbert Murray, will be presented at the Belasco Theatre on Thursday afternoon, January 4, by Dorothy Spinney, being sponsored by the New York Drama League.

BOOKED FOR TWO YEARS

"Yes, My Dear," a new act from the West, featuring Nat "Chick" Haynes, has been booked over the Keith time for a period of two years, beginning about January 24 in Buffalo.

LEFT $6,000 ESTATE

Rachel Parton Butler (in private life Mrs. Boyd Agin), the playwright, left an estate "not exceeding $6,000" in personal property when she died, intestate, at the Flower Hospital, November 24 last, according to her husband, Boyd Agin, of 139 East Tenth street, in his application for letters of administration upon the estate, granted to him by the Surrogate's Court last week.

Miss Butler, survived only by her husband, made a name for herself by writing the successful play, "Mamma's Affair," which Oliver Morosco produced. While a student at Radcliffe College she became interested in playwriting and submitted two in Professor Baker's course at Harvard in a competition for a prize by Mr. Morosco.

One she submitted under her own name and the other under a nom de plume, Edward Martin. One play was "Mamma's Affair," the other was "Mom." The first won the prize, though Mr. Morosco favored "Mom." When it finally came out that both were by Miss Butler, Mr. Morosco accepted both. "Mom" was produced in Washington about two months ago. It needed rewriting and she had just turned into the Morosco office the new 'script when she died.

"Alice in Wonderland" was also her own dramatization, and she recently had been planning the organizing of a theatre for children.

HARRIS PLANS SET

William Harris has returned from Europe and completed his plans for the coming season. Following the production of "Mary, Queen of Scots," he wil lpresent "Irish Dew," a new play by Abby Merchant. "The Bronx Express" will go into rehearsal on the completion of Guy Bolton's English adaptation.

Besides "Mary, Queen of Scots," John Drinkwater has completed the manuscript of "Oliver Cromwell," which will also be produced by Harris.

"Le Retour" is the name of a play which Harris secured in Paris. It is a comedy by Francis de Croisset and Robert de Flers.

FRITZ LIEBER SEASON OPENS

Fritz Lieber opened his season of Shakespearian repertoire last Monday night at the Lexington Theatre, "Hamlet" being offered as the initial attraction. "Macbeth," "The Merchant of Venice," "Julius Caesar," "Romeo and Juliet," and "Richard III" are the other plays.

Among those who appeared in support of Lieber were Irby Marshall, Louis Leon Hall, Virginia Bronson, Katherine Sayre, John Burke, Arthur Row, John Hickey and Sidney Elliot.

FRAZEE OPENS ANOTHER

H. H. Frazee opened a new production at the Columbia Theatre, Far Rockaway, on Friday night, by presenting "The Song Bird," starring Marguerite Sylva. Frederick and Fanny Hatton are responsible for the book. Robert Milton staged the play.

Others in the cast are Frederik Perry, John Craig, Grant Stewart, Elliot Nugent, Arthur Barry, Brandon Peters, Leah Winslow, Mary Servoss, Florence Eldridge and Blanch Frederici.

"THE CHAMPION" JAN. 3

Sam H. Harris announces that he will present Grant Mitchell in "The Champion," a new comedy by Thomas Louden and A. E. Thomas, at the Longacre Theatre on Monday, January 3. Ann Andrews will be seen in the role opposite Mitchell.

"The Champion" has been staged by Sam Forrest and comes to New York after runs in Philadelphia and Boston.

MACK PLAY OPENS

TRENTON, N. J., Dec. 27.—Willard Mack's play "Her Man" opened Christmas matinee, with Mack and Clara Joel starred, at Lyons Theatre, Morristown, prior to a New York showing. Mack was given a royal welcome home by inhabitants of Morris county, where he once lived.

"PAGANS" COMING IN

BOSTON, Dec. 26.—"Pagans," the new Nilner and Romberg play which opened a few weeks ago at the Plymouth here, is leaving for New York, where it begins an engagement at the Princess Theatre on January 3.

Charles Anthony, the author, has taken the old theme of the "Eternal Triangle" for his plot, and built a play that is old in style, but new in dialogue. He has avoided the pitfalls of most amateur playwrights by telling his story in three acts rather than dragging it along through several more with a possible prologue or epilogue.

The story concerns the unhappy life of Richard Northcote, an artist and army officer incapacitated by the war. Before his marriage, Richard had loved Mme. Morrelli, an opera singer whom he met in France. While others were making the "supreme sacrifice" "over there," Mme. Morrelli made hers. She gave up Richard, the man she loved, to the world. Her unconventional past would not help him, so she let him go—to another woman—whom he married.

The next time the opera singer comes into his life is when she visits his New York studio at the suggestion of his physician and friend. Besides finding him a cripple, Mme. Morrelli discovers him "chained" in wedlock—a "Prometheus Bound" for the sake of principle. His marital unhappiness is hindering his health, his spirit and his talent. His wife, a pretty fluttering creature who adores him, and a domineering mother-in-law who bores him, prompt Mme. Morrelli to unbind him and set him free to the world that needs his art. She starts in by daily posing for her portrait, which brings back the lost spirit and new inspiration. At first his wife, unsuspicious of the existing love, tolerates it, but things take a serious turn when she finds them embracing each other. The mother-in-law upbraids Mme. Morrelli for her past, but the opera singer staunchly defends herself. "And they call us 'Pagans.'" she says.

After asking his wife to leave him, Richard succumbs in his wheelchair, but "music hath charms," and Mme. Morrelli revives him with her singing. It is then for him to choose between the two women, and the solution is made by a higher power and consequently he leaves them both.

It is a serious play, but the author has relieved it with comic lines and touches. The plot is never side-tracked

The cast is small but choice. Indeed, it might be called an all-star one. Joseph Schildkraut, who plays the central figure, is practically a stranger to Boston theatregoers, but will doubtless make a lasting impression anywhere.

Irene Fenwick, as the wife, youthful, piquant and frivolous, make a striking contrast to Helen Ware's emotional understanding "other woman."

CITY TO CONTROL WRESTLING

CHICAGO, Ill., Dec. 27.—The riot at the Haymarket Theatre here some time ago, as the result of an alleged "fake" wrestling match, has resulted in the placing of wrestling under control of the city. An athletic council has been appointed, with Mayor Thompson, Chief of Police Fitzmaurice, two aldermen and two citizens, composing it, to control bouts and issue licenses to matchmakers and wrestlers.

BELASCO TO PRODUCE "HENRY V"

David Belasco has decided to produce Shakespeare. "Henry V" will be the first of the Bard of Avon's works that Belasco will do in New York. He intends to star Lionel Atwill in the title role and will produce the play after "Deburau" has completed its run. Belasco has produced Shakespeare before, but never in New York. This was done early in his career in California, when he himself acted parts in the plays.

STOCK AT AURORA

AURORA, Ill., Dec. 28.—Earl Gilbert, of the Gilbert Players, announces that he has just secured a lease on the Strand Theatre for the season of 1920-21, and will present standard stock plays on the last four days of each week.

"SALLY," WITH $34,000 ON SEVEN SHOWS, LED BD'WY LAST WEEK

Other Houses Were Mostly All Off, Although Receipts for Week Still Remained at High Figure—This Week Expected to Be Quiet

Although the business at practically every other Broadway house slumped last week, as is usual at Christmas time, "Sally," the new Ziegfeld show at the New Amsterdam, with Marilynn Miller and Leon Errol featured played to $34,000 on seven performances.

This figure is not a record for a like number of performances at this house, for the "Follies" has played to more than that sum. But, the fact that "Sally" managed to garner such extraordinary takings in less than a week during a period considered the worst of the year for show business, makes it noteworthy.

The extent of the slump in business in the first-class houses along Broadway last week was both marked and felt, particularly by managers whose shows are sticking on Broadway by a very narrow margin. Yet the figures of the week's receipts of all the shows scarcely would indicate to other than those familiar with theatrical business that an actual slump had occurred.

For example, at the Globe Theatre, where Fred Stone is appearing in "Tip Top," the receipts last week amounted to $25,800, which, even during a normally good week, would be considered extraordinary. Yet, the weekly gross was off about $3,000, due chiefly to a lack of patronage during the first three days of last week when the cheaper seats in the balcony and gallery did not receive the patronage they ordinarily do. The Fred Stone show has been averaging approximately $27,500 a week since it opened at the Globe, October 5, last. Further proof of this show's popularity is offered by the fact that on New Year's Eve this week "Tip Top" will be scaled to $7.70 top, a figure that no other show along Broadway will charge for tickets on that night, though most of the first-class shows will be scaled to $5.50, including the war tax for the New Year's Eve performance.

Several other shows along Broadway also deserve special mention. These are: "The Bat," at the Morosco Theatre, where the receipts were $18,800, this amount being about $2,000 off from the normal weekly takings and "Spanish Love," at Maxine Elliott's Theatre, which has been averaging $10,000 a week since it opened last August 17. But, last week, it played to $8,100. The Joe Weber musical production at the Casino Theatre, "Honeydew," took in $16,200, indicative of the fact that this initial Zimbalist opus for popular consumption has been garnering upward of $20,000 a week since it opened here September 6. "Irene" at the Vanderbilt Theatre was about $3,000 off, which accounts for the mere $14,900 it played to last week; "Enter Madame" at the Fulton Theatre got $15,400, which is within $600 of its normal weekly business. But it will make up for it this week, there being a matinee at the Fulton the entire week. Frank Bacon, in "Lightnin'," at the Gaiety, played to about $5,000 less last week than ordinarily and still managed to get $15,100.

Special mention must be made of George M. Cohan's musical show, "Mary," which garnered $18,000 last week at the Knickerbocker Theatre, where it has been playing to much above $20,000 a week since it opened October 18. Cohan has two other shows along Broadway which did good business last week, all things considered. These are "The Meanest Man in the World" in which he is appearing himself at the Hudson Theatre, where the receipts last week totaled $16,045, and "The Tavern" at the George M. Cohan Theatre, where the takings amounted to $11,200.

"The Greenwich Village Follies," at the Shubert Theatre, slumped about $4,000, yet managed to play to $16,200. "The First Year" at the Little Theatre came nearest to doing normal business, for it played to $14,153, the nearest approach to a slump coming last Saturday afternoon, when the show was off $10. Henry W. Savage's new Mitzi show, "Lady Billy," at the Liberty Theatre, played to $14,670; "Welcome Stranger" at the Cohan and Harris Theatre got $15,300; "Ladies First" at the Eltinge Theatre took in $11,350.

David Belasco's two shows, "The Gold Diggers" at the Lyceum and "Deburau" at the Belasco, played to $12,500 and $4,380, respectively, and what appears to be a wide disparity in takings on the week is in reality nothing of the kind, for "Deburau" only played four performances last week, due to the fact that it opened on Thursday. The previous night Ruth Chatterton opened in Barrie's "Mary Rose" at the Empire, where the five performances last week grossed $8,000, very good business considering that this latest Barrie play did not receive any too favorable notices.

"The Bad Man," at the Comedy Theatre, played to $13,400, about $1,500 below its average normal business; "Just Suppose" at Henry Miller's Theatre, which has been averaging upward of $11,000 a week, played to about $8,700 last week, according to the box-office; "Heartbreak House" at the Garrick, played to $7,100 last week, about $5,000 less than this latest Theatre Guild success has played to since it opened November 10.

Florence Reed in "The Mirage," at the Times Square, played to $9,100, and the other Selwyn Theatres, the Apollo, where Frances White is playing in "Jimmy" and the Selwyn, where Frank Tinney is appearing in "Tickle Me," took in, respectively, $9,300 and $12,500. Margaret Anglin in "The Woman of Bronze" at the Frazee, took in $6,250; "Daddy Dumplins" at the Republic Theatre played to $5,300; "Pitter Patter," which leaves the Longacre Theatre next Saturday to journey to Washington, garnered $10,000.

"Three Live Ghosts" at the Nora Bayes Theatre, got $6,500; "The Broken Wing" at the Forty-eighth Street Theatre, $6,300; "Jim Jam Jems" at the Cort Theatre, where it leaves next Saturday for Boston, $8,900; Mary Nash in "Thy Name Is Woman" at the Playhouse, $6,000; Madge Kennedy in "Cornered" at the Astor Theatre, $8,200; "The Skin Game" at the Bijou, $7,600; "Little Old New York" at the Plymouth Theatre, $8,900; William Faversham in "The Prince and the Pauper" at the Booth Theatre, $10,400; Helen Hayes in "Bab" at the Park Theatre, $7,500; Ben-Ami in "Samson and Delilah" at the Thirty-ninth Street Theatre, $10,300.

Two shows played to very small receipts, comparatively, one of them finding its way to the storehouse and the other having been sent on tour. The respective shows are "French Leave" at the Belmont Theatre, where the receipts were slightly above $3,000, and "When We Are Young" at the Broadhurst, which played to $3,200 last week, following which it left for Boston.

The two Comstock and Gest shows, "Mecca" at the Century and "Afgar" at the Central fared rather badly, considering that they are both expensive musical productions to maintain. The business of "Mecca" fell away to $24,000, while "Afgar" just managed to pull through with $12,500.

Business at the Hippodrome, where "Good Times" is playing, fell away to a comparatively low figure, for that it what $49,300 amounts to at the Hippodrome these days. The normal weekly business at this house amounts to upward of $60,000. But this week, if last Christmas week's record business of $103,000 is to be

(*Continued on page* 31)

SUIT OVER "KISSING TIME"

Walter Jordan, of Sanger and Jordan, playbrokers, was sued last week in the Supreme Court by Hickson, Inc., which made $10,000 worth of costumes for the "Kissing Time" show, in which Jordan is interested. The action is for $5,000, alleged to be due from Jordan as guarantor of the Empire Producing Company, which produced the show.

According to the complaint filed by William Klein, attorney for the Hickson concern, in which it is reported the Shuberts are interested, the plaintiff, last September, agreed to make $10,000 worth of costumes for the show and collect its money in installments of $2,500, the entire sum to be paid by November 9 last. Walter Jordan, it is alleged, guaranteed the payment of the bill by the Empire Producing Company.

On October 2, it is alleged, the costumes were finished and the Hickson company received $5,000 on account. But, the complaint continues, when the balance became due and was not forthcoming, both the Empire Producing Company and the defendant were asked to pay the balance of the bill, which, according to the complaint, has not been done. Hence the suit for $5,000.

Annexed to the complaint and designated "Exhibit 'A,'" is a schedule of the costumes alleged to have been furnished to the Empire Producing Company for the "Kissing Time" show.

"Chorus, six Evening gowns, six Afternoon gowns; Act 1, twelve wraps; Act 2, twelve gowns; Principals, Mabel Taliaferro, two Evening gowns, one traveling suit, one lingerie dress; Dorothy Maynard, one Evening gown, one Afternoon gown; Miss Caryl, one Evening and one Afternoon gown; Miss Cavanaugh, two Dinner frocks. Six hats."

There were fifty-two separate items alleged to have been furnished the show by the plaintiff, which makes the average price of each slightly more than $192.

"Kissing Time" opened here at the Lyric Theatre October 11, after a career on the road, during which time it was not only re-titled from "Mimi" but was also substantially revised and practically re-costumed. November 8 the the show moved into the Astor Theatre, where it closed about three weeks ago. All of which, it is reported, entailed an expenditure of more than $80,000.

"JOSEPHINE" SHOW STOPS

"Not To-night Josephine," the Ed Hutchinson show which opened at Far Rockaway about six weeks ago, closed in Harrisburg last Saturday night.

According to a complaint filed with the Actors' Equity Association by twenty members of the company, salaries had not been paid for the final two weeks. Money covering hotel bills and transportation to New York was wired to the Equity members of the cast by their organization early this week.

According to members of the cast, Hutchinson left for New York a day or two before the piece closed. The performers were presented with I. O. U.'s in lieu of their final two weeks' pay. They declare that these were signed Hutchinson instead of The Hutchinson Amusement Company. Seymour Furth, acting manager, disclaimed all responsibility for them when the players presented them for payment, according to the telegrams sent by the cast to Equity headquarters here.

ANOTHER ANDERSON SHOW HALTS

Transportation from Pueblo, Col., to San Francisco for twenty-four Equity members of G. M. Anderson's "Just Around the Corner" Company, which closed at the Pueblo Opera House last Saturday, was wired by the actors' organization early this week. According to a complaint filed by the actors with their organization, they had not been paid for the two weeks prior to the show's closing.

"Just Around the Corner," which is the second Anderson production to close while on tour during the last two weeks, started its tour from San Francisco several weeks ago. The other Anderson show to flop while on the road was "Frivolities of 1920," which closed in Kansas City two weeks ago.

"FLAMING CROSS" HITS ROCKS

Following five performances at the Colonial Theatre in Baltimore, the gross receipts of which amounted to $340, "The Flaming Cross," closed at that house last Saturday night. The eleven members of the cast, all members of the Actors Equity Association, wired to their organization that they had received no pay. Money covering hotel bills and transportation back to New York was forwarded by Equity.

The failure of the piece discloses an interesting story. "The Flaming Cross" was the work of Charles Francis Park, who also produced the piece. It was learned early this week that for some months before putting out the show, Park had been stopping in a rooming house on West Forty-fifth street. This house and the two adjacent ones were owned by Henry James. According to friends of James, he and Park became quite friendly, and the friendship resulted in James becoming interested in the theatrical business.

Park told the rooming house proprietor that he had written a play and needed some one to back it for him. James had only a small income from his three houses, but the picture painted by Park was so bright that he decided to sell his houses and put up the necessary backing for the piece. A cast was recruited and the show booked into the Baltimore house, with the subsequent results.

According to members of the cast, they had been offered checks to cover their salaries. These checks, drawn on the Pacific Bank in this city and signed by James, had been given on advice of Park, who, they state soon after left Baltimore. When those members of the company who accepted the checks tried to cash them they found it difficult to do so, they state. Just how much James sunk in the production could not be learned.

The eleven members of the cast were Ruth Tomlinson, Donna Bartlett, Miss Soule, Godfrey Matthews, Edward Wonn, Arthur Sprague, William Warren, Thomas Wallace, Frye Clayton, Clarence Bellair and William Evans.

LEBLANG BUYS IN

It was learned last week that Jos. Leblang has acquired a forty per cent. interest in the George M. Cohan Theatre and the Fitzgerald Building, of which it is a part. The amount reported to have been paid by him is $300,000 cash. The remaining sixty per cent. interest in the theatre and building property is owned by the Mark-Speigel Realty Corporation, which purchased the property about a year ago.

The property was formerly owned chiefly by two sisters, who, when they sold the controlling interest to the Mark-Spiegel Realty Corporation, received a lump sum in cash and, in addition, received forty per cent. of the stock of the corporation organized to take over the property. It is this stock, held by the two sisters, which Leblang recently acquired.

Incidentally, it was learned early this week that Leblang recently purchased a fifteen-room private dwelling house in West Seventy-ninth Street for approximately $75,000, which he will present to his daughter, Etta Josephine, next February 9, that being the date fixed for Miss Leblang's wedding to Meyer Rosenstein, a wealthy cotton converter to whom she became engaged last month. The Rosensteins will live in the house upon their return from an extended honeymoon trip to the Pacific Coast.

"DADDY DUMPLINS" LEAVING

"Daddy Dumplins," Earl Carroll's comedy now running at the Republic Theatre, will leave that house January 15 and make a tour of the Subway Circuit, which it will play for seven weeks, after which it will be sent on tour.

"Me," John Golden's production in which Grace La Rue and Hale Hamilton are featured and which has been trying to get into New York for the last three months, will succeed "Daddy Dumplins" at the Republic, opening there January 17.

MANY RUMORS HEARD AS SMALL'S SECRETARY PREPARES FOR TRIAL

Toronto and All Canada Excited Over What May Be Revealed When Doughty Faces Jury—Missing Man Reported As Seen in New York

TORONTO, Dec. 27.—All Canada is awaiting the trial this week of John Doughty, secretary to Ambrose Small, the theatrical millionaire who disappeared so strangely one year ago. Doughty also disappeared but was later arrested and brought back.

There are all sorts of ugly rumors regarding the fate of the missing theatrical magnate. Among these is a gruesome story of a trunk which some suspect contained his remains and which has vanished. One newspaper goes so far as to reconstruct the tragedy, asserting that Small was invited to a hotel at which were three New York thugs; that an attempt was made to kidnap him and that in the struggle he was killed; that prominent Toronto persons are connected with the tragedy and also a "Queen" of the underworld.

While it is now stated that Small's domestic relations were not all they might have been, friends of John Doughty made special efforts to have the prisoner released on bail for Christmas. Doughty spent Christmas Day in jail, although his sisters and his two little boys had prepared a Christmas welcome for him.

A long-distance message from New York received in Toronto Christmas Day said that Ambrose Small had been seen on Eighty-fourth street, New York This is but one of the loose clues, and no matter how indefinite, all are followed up. The New York man was told over the 'phone that there is a reward of $50,000 for information regarding the whereabouts of Mr. Small and he was advised if he had any information of real value to get in touch with Chief Constable Dickson.

The police have not yet been able to unravel any additional evidence regarding the new search instituted for bonds other than those that have been accounted for.

While the committee of Ambrose Small's estate has no definite information, it is thought Mr. Small possessed $345,000 in bonds on the day of his disappearance. So far $305,000 has been accounted for. The committee of the estate has received many clues regarding the whereabouts of bonds thought missing from the estate, but none has brought results.

CHICAGO WANTS ACTRESS' HOME

CHICAGO, Ill., Dec. 27.—Stage folks in this city have started a movement for the establishment of a Charlotte Cushman Club similar to the actresses' organization now existing in Philadelphia.

The club plans to give women of the stage comfortable and homelike quarters at a minimum expense. The rates are to be as follows:

Single room and board, per week, $20.00.
Double room and board, per week, $18.00.
Three and four in room, per week, $15.00.

The campaign was begun following the receipt of a letter by Mrs. John T. Murray, a member of the "Cinderella on Broadway" company, known professionally as Vivian Oakland.

CIRCUS SUIT DROPPED

What promised to be a lengthy and bitter contest over the will of Mrs. Margaret Cole, who died last May at her residence, No. 440 Park avenue, has been terminated suddenly by the withdrawal of objections entered to the will by relatives. The document was then admitted to probate in the Surrogates' office.

Mrs. Cole was the aged widow of the circus man of that name, who left her an estate alleged to be worth $1,000,000. Mrs. Ella L. Riley, of Chicago, a niece, who with other relatives brought the contest, said Mrs. Cole left her nothing, although she had been in close attendance to her aged aunt for many years.

JANE COWL HAS PLAY

CHICAGO, Dec. 26.—Jane Cowl, star of "Smilin' Through," is making plans for some special performances at the Cort Theatre here of a new play treating, generally, on Faith. The piece, it is said, is not a heavy one, but just a comedy. O. P. Heggie, of "Happy-Go-Lucky," will join Miss Cowl in the special performances.

MATTYLEE LIPPARD

Mattylee Lippard, whose photograph appears on the front cover of this week's issue of the CLIPPER, is a comparative newcomer to the stage who in a short space of time has met with much success.

Endowed with beauty of face and form combined with a charming manner she also possesses much talent.

At present she is appearing over the Keith circuit in a new singing act which is a success in all the houses where she has appeared. She possesses a fine voice and sings with much intelligence and in addition to this is a musician of much ability.

"FOLLIES" TAMED DOWN

CHICAGO, Ill., Dec. 27.—After much comment on the part of various committees and city authorities regarding "smutty" bits in the Ziegfeld Follies, the management of the Colonial Theatre and of the Ziegfeld show announced on Saturday that one or two incidents in the performance of the revue, regarded by many as disorderly, have been omitted from the play.

The changes were suggested by Harry J. Powers to Ziegfeld over the long distance telephone, and Ziegfeld acquiesced.

The scene in which the questionable details occurred is retained in the production by Ray Dooley and W. C. Fields, but the more unpleasant gestures, pantomime and imitations will not be presented hereafter or, at least, as long as the Chicago engagement lasts.

A hue and cry was raised by a local organization and a complaint was filed with the Chief of Police, who ordered one of his personal staff into the theatre to look over the production and report back to him. Before the police official had acted and the matter had been given considerable publicity, Powers, manager of the Colonial, had prevailed upon Ziegfeld, who gave permission to tame down the scene between the two stars.

NEW HOSPITAL FOR ACTORS

CHICAGO, Ill., Dec. 27.—A site for a new hospital building for the American Theatrical Hospital Association was secured last Friday when the association took title to the 50 x 100 feet occupied by a residence at 846-48 Irving Park Boulevard, just east of the building of the American Hospital at 850 Irving Park Boulevard.

Several years ago the association, which cares for the needy members of stageland, bought an $8,000 equity in the property, leaving a $12,000 mortgage in the name of former Judge Charles N. Goodnow. This mortgage has been taken up.

At present the association rents the fourth floor of the American Hospital for its sick. The residence just bought is used as a nurses' home. Judge Joseph Sabbath is president of the American Theatrical Hospital Association.

MOVING ERVINE PLAY UPTOWN

St. John Ervine's play, "Mixed Marriage," will be seen at special matinees at the Times Square Theatre, beginning a week from Monday. Performances will be given on Mondays, Tuesdays, Wednesdays and Fridays. In the meantime, "Mixed Marriage" will continue to be acted nightly at the Brahmall Playhouse.

"PASSING SHOW" OPENS

NEW HAVEN, Dec. 26.—"The Passing Show of 1921" had its premier at Shubert's Theatre here last week. While a little long and in need of pruning it is replete with comedy, catchy music, color and pulchritude. The piece is abundantly provided with fun-makers, most of the laughs being furnished by Eugene and Willie Howard.

Laughs came in rapid succession during Willie's various imitations and while Eugene was doing his ukelele stunt. However, the Howards were not the only outstanding hits. Marie Dressler, with her burlesque impressions, was a scream. In her parodies of Frances Starr in "One," and of Mrs. Hopwood in "The Bat," she scored heavily.

Harry Watson was also a bright light. He figures prominently in two clever bits, in one being the victim of a surgeon in an operating room, and in the other a wrestler in the "Mecca" scene.

Twenty-five different scenes are revealed and the majority of them are both original and artistic. Especially is this true in the Egyptian scene. The costumes are pleasing, as well as startling in many cases. The maidens of the ensemble reveal more of their charms than ever in some outfits of a new daring state of undress.

Dancing features the new Winter Garden production throughout, there being this form of entertainment in almost every conceivable variety. A pair of talented young dancers are the Millette Sisters. Peggy and Cortez also pleased with their graceful and widely contrasted dances. The tunes are the work of Jean Schwartz, and many of them show signs of becoming popular.

Among those prominent in the cast are Tot Qualters, Cleveland Bronner, Janet Adair, Sammy White, Zambouni and O'Hanlon, Frank Ridge, Grace and Berkes, J. Harold Murray, Dolly Hackett, Stone and Hayes, Ingrid Solfgong, Emily Miles, Ina Hayward, May Devereaux, Francis X. Mahoney, Harry C. Bannister, Irving O'Day, Bob Gilbert, Anthony Jochim, Jack Rice, Meis and Miles, William H. Pringle, Gene Martinette, Joseph Toner, Perry Askam, Joseph Schrode, Grace Keeshon, Juliet Strahi, Mildred La Gue and Jeanette Dietrich.

J. C. Huffman staged the "Passing Show," while the book and lyrics are by Harold Atteridge and the music by Jean Schwartz. Max Shock is responsible for the dancing, with the exception of the Cleveland Bronner ballet. The entire production is under the personal direction of J. J. Shubert.

The "Passing Show of 1921" will come into the Winter Garden to-night (Wednesday), having arrived in New York Sunday, and devoted Monday and Tuesday to rehearsals.

GRACE DREW ASKS DIVORCE

DENVER, Colo., Dec. 25.—Charges that James H. Brown, Denver attorney and son of H. C. Brown, Colorado pioneer and builder of the Brown Palace Hotel, was cruel to his wife and failed to support her, are contained in a suppressed divorce complaint filed in the County Court Dec. 22, by Grace Drew Brown, former light opera prima donna.

The mere rumor that a legal separation was pending between the couple has set Denver by the ears. Both principals to the suits have been public figures. Brown comes from one of Colorado's most blue blooded families, while his wife achieved fame as an actress in light opera roles. She is particularly remembered as a star in the French farce "Alma, Where Do You Live?" and as a prima donna in "The Chocolate Soldier."

COAST MANAGERS CHANGE

SAN FRANCISCO, Dec. 26.—Harry David, recently manager of the Imperial Theatre, from which he resigned to accept a like position with the Loew State Theatre in Oakland, has resigned and accepted a big position as manager of Mack Sennett's New Mission Theatre in Los Angeles.

Frank Long, his present assistant, goes with him. Eugene Perry, late manager of the Turner and Dahnken Theatre, succeeds David, and Edward Hogarty will be his assistant.

GUILD DRIVE PROGRESSING

The Catholic Actors' Guild Membership Drive which opened on December 12, has been extended to January 14 instead of closing on December 27 as was originally planned. This extension was decided upon last Thursday. A number of well known theatrical stars have joined the organization since the beginning of the drive and present indications are that the Guild will succeed in reaching its objective, 5,000 members, half of which will be show people.

Among those who have been already added to the membership of the Guild are Margaret Anglin, Frank Tinney, John Miltern, John T. Doyle, Laurette Taylor, Francesca Rotili, Neil Hamilton and Jane Cochran. According to Secretary Edward J. Kelly, more than 300 other new members have been added.

The Guild, in addition to organizing committees of members to canvass each parish in New York City, has one committee, composed of professionals, to cover Broadway and the theatres. Among those on the professional committee are Brandon Tynan, president of the Guild, George M. Cohan, Ethel Barrymore, George Smithfield, Vivian and Genevieve Tobin, Gene Buck, Tom Lewis, Harry Shea, Wilton Lackaye, Hal Skelly, Virginia Howell, Helen Hayes, William A. Brady, Grace George and Alice Brady.

AUTHOR LEFT BIG ESTATE

BOSTON, Dec. 25.—The inventory of the estate of Mrs. Eleanor H. Porter, author of "Pollyanna" and other stories, as filed in the Registry of Probate, Cambridge, shows personal property of a value of $269,062 and real property of a value of $23,000, a total of $292,062. Her literary properties, including all unpublished manuscripts and contract rights relating to published writings, are valued at $95,541. Her estate includes $35,100 par value of Liberty bonds and Victory notes, $15,000 Federal Farm Loan bonds, $40,897 in cash and various railroad bonds. Her automobiles are valued at $7,323, and household furuiture and furnishings, jewelry and personal effects at $8,293.

SCENIC ARTISTS TO DANCE

The United Scenic Artists, Local No. 829, will give its annual ball and entertainment at the Waldorf-Astoria Hotel, March 9, at which time a vaudeville bill will be given preceeding the dancing and there will also be shown a set of scenic models for shows of a century ago, as well as of today.

Charles, Witham, who painted scenes for Booth, Harrigan and Hart and many other old timers, has contributed one of the models for a Romeo and Juliet production.

The committees are as follows: Walter Percival, advertising; Charles Lessing, ball committee; Shirley Braithwaite, entertainment; George H. Williams, decorations, and W. S. Darrell, publicity.

DIVIDING "AIDA" ASSETS

SAN FRANCISCO, Dec. 25.—The committee in charge of the $19,500 recently paid over by Lloyds, of London, in settlement of the ill-fated open air production of "Aida," has decided to pay the attorneys who have been fighting for the interest of the creditors the sum of $6,000 and $3,000 to holders of seats. The balance of about $10,000 will go to the creditors, whose demands amount to $20,000.

GERALD GRIFFIN IS BACK

SAN FRANCISCO, Dec. 26.—Gerald Griffin, who left here last July for Australia, returned this week. He presented his latest play, called "The Rose of Killarney," and several others, but, owing to the sentiment against the Irish and the McCormack fizzle, he deemed it the right thing to cancel his further time and return to America.

"JUST SUPPOSE" DOING WELL

"Just Suppose," at the Henry Miller Theatre, has begun to settle itself into the house for a long stay, the box office showing a gradual increase that indicates solid and lasting support.

VAUDEVILLE

WANT MERGER OF LOEW INTERESTS

STOCKHOLDERS TO MEET

MONTREAL, Dec. 23.—A special general meeting of shareholders of Loew's Montreal Theatres, Ltd., has been called to vote on the proposal of disposing of the property to a new company under the name of Loew's Canadian, Ltd. Similar notices are going to the shareholders of several other Loew enterprises in Canada for the merger of interests and formation of a $20,000,000 corporation, of which $5,000,000 is to be 8 per cent preferred stock, and $15,000,000 common stock, divided into $10 shares. In the circular signed by T. P. Birchall, president of Loew's Montreal Theatres, Ltd., a number of reasons are given for the proposal. He says:

"Without entering upon a lengthy description of all these theatres, a reference to the parent one in Toronto will be interesting. The Toronto Theatre was opened in December, 1913, and has paid, in addition to the regular dividends on the preferred stock, dividends and bonuses aggregating over seventy per cent. of its common stock during the last five years. The Toronto company recently opened its second theatre, in the uptown district and this theatre should add very considerably to the company's earnings.

"It is interesting to note that all the Canadian Loew Companies have, through their steady earning power, been enabled to pay their preferred dividends from the opening of the several theatres and have continued them without interruption.

"Very careful thought has been given to the advantages of the ownership of these theatres by one company, in place of the several different companies as at present. This can be summarized as follows:

"Shareholders, both preferred and common, will be in a much stronger position owing to the wider distribution of assets represented by their shares.

"The consolidated earnings should insure these shareholders of permanent dividends, irrespective of the earning power of any one individual theatre.

"Present and future financing can be accomplished by the directors of Loew's (Canada), Limited, on account of its consolidated strength, on a more satisfactory basis.

"Competition can be met with much greater force by a united company than could otherwise be done.

"The future expansion of the company's business, building or acquiring of additional theatres, etc., can be dealt with by the directors with more intelligent consideration."

MOSS MANAGERS SWITCHED

Charles B. McDonald, B. S. Moss exploitation manager for feature films, was last week appointed manager of the Regent Theatre, where he succeeds, temporarily, at least, William Hill, sent to take charge of the Jefferson Theatre, which he formerly managed.

The latter's return to the Jefferson was the result of that house losing its manager through the resignation of Bob Williams, who succeeded Hill when he was sent uptown about two months ago.

MARTIN BECK REMARRIES

Martin Beck, head of the Orpheum Circuit of theatres, was married last week in Philadelphia to Louis Peyton Heins, society girl and member of a famous Pennsylvania family. Josephine Beck acted as bridesmaid and Mort Singer as best man.

DOING NEW PLAYLET

Coutts and Tennis will place in rehearsal shortly a satirical playlet entitled "The Last Resort," adopted from the French of Carl Millman. George Renevant, who recently played the leading role in the George M. Cohan play, "Genius and the Crowd," will be featured in the playlet, which John Coutts adapted and which is scheduled to open January 22, in Newburgh.

The playlet deals with the present-day shortage of living quarters, and how one couple attempt to solve the problem by domiciling themselves in the family tomb at a cemetery. But, even from that unique apartment, they are ultimately ousted by the sudden death of a relative whose remains are slated for the tomb.

HIT BY TRUCK

Cecil Mason and Bernice Shaw, two vaudeville actresses, were slightly injured last Thursday, when a heavy truck crashed into an automobile which Miss Mason was driving in Long Island City.

Both girls were doing an act at Proctor's Fifty-eighth Street Theatre the last half of last week. Following the supper show, Miss Mason, who drove an ambulance during the war, started home for dinner, accompanied by her partner. While driving along Jackson avenue, a truck cut in from a side street and side-swiped her car. Although their machine was badly wrecked, Miss Mason and her partner escaped serious injury.

BECOMES PROCTOR MANAGER

ALBANY, Dec. 26.—F. F. Proctor announces the appointment of Joseph F. Wallace, of Albany, as general manager of the F. F. Proctor theatrical enterprises in this city. Mr. Wallace, who has directed the management of the Grand and Leland Theatres, two of the Proctor houses in Albany, will now also supervise the management of Proctor's Harmanus Bleecker Hall, it being deemed advisable to have the three theatres under the control of one manager.

SOPHIE TUCKER BOOKED

CHICAGO, Ill., Dec. 18.—Sophie Tucker has accepted a contract to play the American Theatre, a small west side family house booked by the W. V. M. A. She will headline the full week.

Gene Green has also signed a contract for the same week and he will play the seven-day engagement. They open next week.

GOING ROUND WORLD

Bailey and Cowan, with Estelle Davio, have completed a tour of Australia with their "Little Production In One," and sailed last week for Africa. They will tour Egypt, India, China and Japan. Mrs. Bailey is also traveling with the act.

Estelle Davis is Mrs. Lynn Cowan in private life.

JOHNNY DOOLEY TO DO VAUDE

Johnny Dooley, it is said, will go into vaudeville early during the coming year in a new revue produced by Carlton Hoagland and Harry Carroll, Inc. Hoagland and Carroll are also the producers of the William and Gordon Dooley act.

DURAY AGAIN WITH ACT

Thomas Duray will again be seen in "For Pity's Sake," when that act opens on the Orpheum circuit this week. The farce will play the entire tour. Charles Withers will sail for England shortly to fill engagements there.

OS-KO-MON IN BURLESQUE

CHICAGO, Ill., Dec. 18.—Os-Ko-Mon has signed for the balance of this season and all of next with the Mollie Williams Show.

VAUDE PLAYERS FEASTED IN CHICAGO

MARTIN BECK ONE OF HOSTS

CHICAGO, Ill., Dec. 27.—For the first time in many years, vaudevillians who appeared in Chicago during the Christmas holidays, were given an old-time Christmas dinner. Martin Beck, head of the Orpheum Circuit, presented local vaudevillians with a big spread at the Randolph Hotel, while Jones, Linick and Schaefer gave all appearing in their theatres a spread at the Winter Garden. The Jones, Linick and Schaefer dinner, as well as the Beck feast, were held at midnight.

Martin Beck, executive director of the Orpheum Circuit, wired Col. Wm. Roche, who presides over the Palace Music Hall, to be the host to every performer playing at the State Lake, Palace and Majestic Theatres. Roche proved a jovial host and the attending thespians at the Orpheum dinner seemed delighted with the Christmas spirit exhibited.

The "footlight nomads" at McVickers' and the Rialto Theatres numbered sixty people and they gathered at the Winter Garden restaurant as the clocks along State street pealed forth the hour of midnight. Here an old-time yuletide feast was spread with presents for all those in attendance. Last year, Jones, Linick and Schaefer inaugurated their Christmas dinner. This will be continued annually from now on.

Among those who attended the J., L. and S. spread were J. G. Burch, Mrs. Burch, J. C. Matthews and Mrs. Matthews, N. E. Field, John J. Jones, William Rosenblum, Chester Amberg, Charles and Mrs. Loew, Bobby Stewart, Gertrude Earl, C. C. Funck, Belle Oliver, Patrick Butler, Francis Owen, Mrs. H. Perrier, Harry Perrier, Virginia Ogden, Joseph Del Puent, Gertrude Evers, Walter Lehman, Jimmy Thatcher, Lew Pearl, Elsie Follette, Jack Wicks, Margaret O'Brien, Lou Silver, Bob Clemoso, Harry Clemoso, Sylvia Coari, Phillip Lombardi, George Burdick, Frank Morris, Grace Leonard, Katherine Kramer, L. Kennedy, L. Kramer, Al Wells, Harold Schwartz, S. Cassell, Jane Elwyn, George Elwyn, H. Sanford, H. Billmeyer, B. Selick, Frank Garfield, Mabel Smith, Ezra Matthews, Olive Blakely, Buddie Walsh, Ethyle Austin, Charles Huber, Monti Huber, Dubert Armstrong, Marty Joyce, Flora Joyce, Robert Bollinger, Bobbie Reynolds and Jack Rogers.

At the smaller outlying vaudeville theatres individual managers arranged with some nearby restaurant to serve their performers with a dinner.

This marks the first time in local theatrical history that thespians have been the guests of honor at dinners tendered by the vaudeville powers.

REGENT CHANGES POLICY

The Regent Theatre, of the B. S. Moss Circuit, at One Hundred and Sixteenth street and Lenox avenue, inaugurated a new policy this week similar to that of the Audubon, on the Fox Circuit.

The house will open at 1 p. m., and remain open until 6 p. m. It will then be closed for one hour, opening again at seven and closing at eleven p. m. Acts will do two shows a day, and the feature will be shown twice.

On Saturdays, Sundays and holidays, however, three performances will be given by the acts.

KING JOINS PATCH SHOW

Charles King left town last week for Toronto, to join William Moore Patch's show, "It's Up to You," playing the leading part.

NEW ACTS

Harry Nelson, formerly with "The Man Hunt," and Billy Jackson, recently with Emily Darrell, have joined and are doing a new act known as Jackson and Nelson. They come to the Fifth Avenue, Jan. 3.

"Dolly Dumplings" will open shortly in a new monologue, written by Allen Spencer Tenney.

Renkin and VanDyke have a new skit which they are now rehearsing. Allen S. Tenney wrote it.

"Never Thot of That," a new act by Hugh Herbert, is now breaking in out of town. Herman Strauss produced it and Jack McBride and Marian Day are appearing in it.

Grace Dreon, sister of Edna Dreon, who does "A Vaudeville Seance," will be seen shortly in a new single now being prepared for her by Milton Hockey and Howard J. Green.

Mlle. Ione, Ed Kingsbury, and Paul Humphreys are to open out of town next week in a new dancing act staged by Lola Girlie.

Bill Worsley, formerly with Jimmy Hussey, and Al Rogers, formerly of Rogers and West, are breaking in a new two-man act which will open in New York within a few weeks.

Nellie Croucher and Fred Nevins have in rehearsal a new five-people musical novelty act.

Ruth Savoy and Peggy Fair have joined in a new sister dancing team and are filling the spot formerly held by Higgins and Bates in Harry Carroll's act.

Lillian Morley and Dorothy Mark have a new singing and piano sister act which they are breaking in around New York.

Harry Gordon, formerly of Bert and Harry Gordon, who retired from the stage two years ago, will return to vaudeville with his wife, Estelle Gordon, and Bert Samuels, in a new act called "Recital Classique."

LOLA GIRLIE QUITS VAUDEVILLE

Lola Girlie, formerly dancing partner of Ivan Bankhoff, and recently with Maurice Diamond, will, hereafter, be known as Lola Menzelli, and has deserted vaudeville for opera. She opened on December 27 as premiere danseuse of the Manhattan Opera House Company, which Mrs. Oscar Hammerstein controls. She will also have charge of producing any ballets that may have to be put on during the run of the German Opera season there.

SAMUELS, RECOVERED, RETURNS

I. R. Samuels, booking manager for several of the Keith houses in New York, who has been away for several weeks due to illness, is expected to return the latter part of this week to his desk, having fully recovered. Leo Morrison has been booking the houses in his absence.

GOVERNOR'S DAUGHTER TO ACT

Isabella Stone, daughter of Governor Stone of Pennsylvania, and three of her chums, all of them amateur entertainers, opened last week in a new vaudeville act produced by Phil Taylor, and will shortly be seen in New York.

ARCHERS ARE ROUTED

Lou and Jean Archer have been given a route over the Keith time until next May with their new act, "Tailor Maid." They had started to play their old act again when they got their new bookings.

WHEELERS FORCED TO CANCEL

Bert and Betty Wheeler were forced to cancel last week at the Palace after the Monday show, owing to illness, and DeHaven and Nice replaced them for the remainder of the week.

VAUDEVILLE

PALACE

Loyal's Dogs set the ball rolling nicely, and Howard and Craddock, in the two spot, were a hit with their singing and dancing. They wisely did not drag their act out too long. Craddock might pay a little more attention to his phrasing in singing the ballad.

O'Donnell and Blair were as big a hit as when they played this house not long ago, and had them in convulsions. A strenuous hand at the end of the act was their reward.

Bob Hall sang extemporaneous songs well and received considerable applause, but it remained for Harry Carroll to "Mop" to a "Riot" closing the first half. Candidly, the writer didn't think Carroll could do it. The act has played at this house several times, and with the exception of one song, "I'd Like to Find a Girl With a Mind and Nothing on It but Me," there was nothing new in the act. But it went over like a whirlwind just the same.

The Ouija Board number was cut some, the heads no longer emerging from the curtains, and while this was a good effect, the act is speeded up some by the omission, although we do not think the bridging into the finale is smooth. The new chorus is good and Fern Rogers, the prima donna, gets her numbers over well. Harry Miller made his usual hit with dancing, and Carroll's personality was all over the place. After several encores to insistent demands for more, Carroll made his usual attempt at a speech, and it was just as bad as usual; about as bad as the act is good. So, he should worry about the speech.

Franklyn Ardell, assisted by a bevy of girls, representing different types, won a number of laughs with the snappy lines in his new offering, "King Solomon, Jr." The girl playing "Wednesday," was clever, and Grace White, as the "vamp," certainly looked the part. Ardell is smooth and clever, and as a comedian of long standing knows the value of getting every ounce of effect out of his bright material. Some of the lines are rather flippantly near the border, and the subject itself, that of a man with a wife for every night in the week, rather risque.

There are spots in the act that seem a trifle weak and unsmooth, but which may improve with playing. The act went over for good applause when reviewed and took a number of curtains.

It would be rather difficult to decide whether Joe Cook was funnier in his own act or in the last act on the bill, in which he took quite an active part, besides the clowning in which he indulged. He has played the Palace times innumerable, and is just as big a hit as it is possible for any single man to be every time he plays it. A couple of new wrinkles were interesting, among which the trunk illusion was well worked up to a big laugh.

Many encores were taken, and Cook then announced that he would point out a fellow in the next act who "had always made good to his agent," and had a lot of nerve, etc.

Alexander Brothers and Evelyn had no sooner started their clever ball bouncing act than Cook appeared, and, from that moment, the act was "Some" hit, holding them in very well and getting over big. Though in no wise detracting from the quality or cleverness of the act, Cook got screams of laughter and hearty applause, for he juggled, manipulated five hoops, did a clever rope stunt and a dance that was quite a hit. The carpet and rose business was a fine "bit," and Cook demonstrated that he, too, could bounce and manipulate balls. The writer considers the work of Cook in this act the finest piece of "clowning" he has ever seen.

Closing the show promptly at five p. m., the act went over big and the few who left missed one of the best on a very well balanced bill. H. W. M.

VAUDEVILLE BILLS

(Continued on Page 10)

ORPHEUM

The Monday matinee, with the house filled and the bill disarranged and unevenly balanced, was well received here by an audience that seemed kindly disposed.

Margaret Taylor, billed as "The Dainty Little Miss," opened the show. She is a wire walker who has a bag of tricks all her own, a winning smile, a cute form and works with a willingness that is delightful. She did very well opening, although her reception was not as hearty as it might have been in view of her hard work.

Ben Bernie had it somewhat more pleasant, for he got a reception when he came on stage, which bespoke acquaintanceship with his audience. He got right down to business and soon had the audience in a good humor, his quips, puns and bits, winning their fancy. He played his instrument and kidded along to the tune of two encores and a speech, humorous, it is true, but a speech nevertheless.

Paul Decker and Company presented "——And Son," a farcelet with a cast of four, including himself, and that they were successful remains undisputed, for they were greeted by hearty laughter throughout the time that their offering held the boards. They also took several bows. The story of the act tells of a scapegoat son of a millionaire who refuses to work, until, finally, the father, to cure him, tries humiliation. But the son rises superior to humiliation, conquers the situation very easily and humorously wins the girl of his heart as well as his father's blessing.

Scanlon, Denno Brothers and Scanlon, three men and a woman, presented a quartette act that is different. They open with the usual singing number, followed by a quartet dance that is a novelty, after which a few solo numbers are disclosed, the act ending with a fast quartette dancing number that sends them away with a bang and is sure fire for an encore. The woman, masquerading as a man for part of the act, surprised them when she disclosed her sex. A neat act that deserves the place and hit.

Miss Juliet, mimic queen, closed the first portion of the bill and did very nicely, although some numbers have been changed. She is now using for comedy numbers a matinee girl and a "soup" bit. Her imitations, by far the best of any we have seen, were applauded and she could have been doing them all day did she desire to continue.

Ryan and Ryan, man and woman, in a dancing act employing a special drop and some eccentric dancing methods, opened intermission. They did only fairly well in the spot. The act has more noise and bang to it than is absolutely necessary and the two dance very wildly. Their best work was done on freak dancing shoes, made of wood and about eighteen inches long, on which they performed various acrobatic steps.

Margaret Young is a big favorite here and got a reception upon her appearance. This is a return date for her, she having played the house several times previously. Her repertoire of numbers has been extensively revised and some very clever ones are included in the new arrangement. Her personality and style of delivery appealed to the audience and she took several encores and extra bows before she could leave the stage.

Gus Edwards, assisted by a bevy of girls and a few very young chaps, all his proteges, offered an elaborate girl revue in which girls, costumes and dances blend excellently. A bit of vocal work is thrown in for effect. Chester Fredericks is still the life in this act. The turn has been changed somewhat since last we saw it. It was a good sized hit closing the show. S. K.

ROYAL

Al Darling saw standees at his house this week for the first time in months at a Monday matinee. The sudden rush is probably due to a reaction after the pre-holiday slump.

The entire arrangement of the program was changed, so that Anderson and Yvel, programmed to close the show, followed the overture. Their routine of roller skating won deserved admiration, for the different bits were done well.

Less talk and more of the song and dance routine would benefit Greelee and Drayton to a large extent. The "five languages" bit, which consists of a few words in that many languages, including Yiddish, won a few laughs here, for the duo are colored. However, with a regular big time audience, the bit would be worthless and could be dispensed with.

Carl Emmy's Pets were the hit of the first half of the show. The act is entertaining throughout, for the dogs are cute and appeal to the majority of audiences. Something went wrong with the stage-hands at the close of the act, for they were late in pulling down the curtain and Emmy refused to take even one bow, though the applause warranted it.

The Weaver Brothers are doing a turn very similar to that of Myers and Hanford. Both brothers work in rube make-up and open with "Down in Arkansaw," as done by the Myers and Hanford duo, with the same dance steps thrown in. One of the Weavers follows the opening number with a novelty solo, using a pitchfork with one string, for a violin, with cigar box and bow to produce the sound. The closing bit with the hand-saw is good and will please most audiences for the simple reason that most audiences have not seen Myers and Hanford, or Sam Forrest doing a bit with a hand-saw. A comparison of the three acts playing the hand-saw, would leave the Weaver boys far behind.

Bert Clark and Flavia Arcaro didn't get as many laughs here as they do with many other audiences. But what act that offers material requiring thought does at this house? The suggestive gags always got laughs, although the really clever bits were "way over their heads." They took quite a number of bows at the finish, however.

The biggest laugh of the bill, to the reviewer, was hearing Loney Haskell telling the audience, seriously, how wonderful they were and giving the impression that he had been a riot. If ever an act narrowly escaped getting razzed, it was Loney Haskell on Monday afternoon. Which should not reflect on Haskell, or his material, for the latter is very clever for the most part. But it was too clever for the audience. And, evidently, the gags about the Bronx didn't appeal to the Bronx audience.

But there Loney was, praising the audience to the skies and waving the flag with only the front part of the orchestra and part of the people in the side boxes, laughing, and the balcony and gallery ready to start trouble. His recitation at the end saved him and won applause from all over the house.

Marie Nordstrom offered her "Tick-Tock," written by Frances Nordstrom, with quite a little of the Frances Nordstromish atmosphere about it, which is very "refined." We say that, even despite the two bits in the act which require slang. Mrs. Nordstrom was one of the biggest hits of the bill. In fact, The Hit.

Harry and Emma Sharrock are better than ever. Which is some praise! Emma has grown thinner and it becomes her.

The Russian Cathedral Quartette held them in better than any act has done here in many months. The men possess excellent voices and harmonize pleasingly. G. J. H.

RIVERSIDE

One of the best shows of the season is at the Riverside this week and despite the absence of one act and the late arrival of its substitute, which necessitated the complete rearrangement of the bill, the show was thoroughly entertaining.

James J. Morton announced the bill, which opened with the Marie Geni Trio, three young women gymnasts, who did some well executed stunts on the trapeze and flying rings. One of the girls is a marvel and the whole act is well put on and is an excellent opener or closer for any bill.

Kitner and Reaney, programmed for the second spot, did not appear and in their place Sylvia Clark, billed for number four, was seen. Miss Clark has some new songs and clever patter, all of which scored. This talented young miss showed about the best vaudeville offering she has ever been identified with and in the early position scored a hit of big proportions.

Jessie Brown and Effie Weston, appeared for the first time in their new act at this house and were a big applause hit. The act, a pleasing singing and dancing offering, is finely put on, excellently costumed and this, combined with the ability of the principals, makes of it a fine bit of entertainment. Dave Dryer plays the piano accompaniaments in the act and makes a pleasing interlude during the time consumed by the costume changes. The song numbers in the act are good, but the big feature is the dancing of their girls, in which they excel.

Claude Golden, a card expert, pleased with a number of well worked out tricks. Golden works with an assistant who opens the act announcing that he is the "best in the world." Golden, from the audience, questions his ability and, after being invited to the stage, goes up and does a number of tricks. He works fast and smoothly and a number of the bits are entertaining. The fast reading done with the cards held behind the back is so good as to suggest the idea that it is worked by means of "strippers" and the tearing of the deck into four parts was done with such ease as to indicate that the deck was either "creased" or the cards were of some special paper. However, he does the tricks, they pleased.

Wilbur Mack in the playlet "Two is Company" closed the first part. Mack's piece, while light, is entertaining, due more perhaps to the ability of the cast than the lines and situations. The golf song and accompanying business received a lot of laughs and although the writer remembers a similar bit in "The Lady Slavey," done by Dan Daley over a score of years ago, it registered as strongly as when first seen. Mack's act could, with advantage, be cut a few minutes by the possible elimination of one of the songs, as the running time seems a trifle long. In Mr. Mack's support, Miss Louis Holly's work was especially good.

Wilson and Larsen opened intermission after "Topics of the Day" and did well considering the fact that they had rushed up to fill a disappointment. There is a lot of clowning in their act, together with one or two great acrobatic bits. The finish of the act could be better, as it left some doubt as to whether or not there was more to follow.

Larry Harkins, with his Jazz band, did well, although a spot earlier in the bill would have suited better. The band compares favorably with other similar organizations with the possible exception than one or two of the men are better musicians than those found in the average jazz bands.

Trixie Friganza was the outstanding hit of the show, with some new songs, bright and clever as to lyric, and some stories and comedy patter which hit the mark with unfailing regularity. The "You Don't Know What You Got 'Til You Get It" and the spelling songs are gems.

James Dutton and Co., in their familiar riding act, closed. W. V.

VAUDEVILLE

SHOW REVIEWS

ALHAMBRA

An exceptionally good bill was presented to an exceptionally good audience on Monday night. In fact, the audience was too good to be true for this house.

Valda and Company evidently were called in at the last moment to fill the bill, for they were not programmed, nor, for that matter, any act whose place they might have taken. Valda is the little girl who appeared with Sammy Berk, now of Berk and Sawn, for a short while last season. Her company consists of a pianist, who will do, after a few more performances to get over his nervousness. Valda is doing a varied routine, ranging from toe to jazz dancing. The main fault with the act now is its newness. With a little work to smooth the rough spots, it will serve nicely.

Dixie Norton and Coral Melnotte have got slightly out of the beaten "Sister-act" path, which Coral Melnotte has been doing with various partners for the past few years. Miss Melnotte's voice, by the way, seemed weaker than usual on Monday evening. It never was sensational, but pleased. Dixie Norton could improve by letting herself out more in doing the male character. She seems to be holding herself back for fear that she might be thought "too masculine." Since she is doing the character, she may as well do it completely. The encore was good, better than the closing number, but it was not earned.

Mr. Hymek, presenting a novelty turn called "At Bogey Villa," will undoubtedly turn out to be another Grock, as far as scoring a sensation is concerned. He speaks with a Briton's accent and is offering something the like of which we have never seen in vaudeville. Clothes, ties, cuffs, collars, everything, just seemed to change color and suddenly appear in view, in such manner that can only be termed "Spooky." No matter what anyone thinks of Mr. Hymek's performance, one must be grateful to him for giving vaudeville something new.

Start 'em laughing and keep 'em going, plus the ability to do it, equals Davis and Darnell, with their "Birdseed" offering. A clever act and a clever pair of performers.

It won't be doing justice to John Guiran and La Petite Marguerite to try and find adjectives to describe their work, particularly their opening toe dance, with Guiran supporting. It won't be long before they will be rated as the Adelaide and Hughes of their particular line of work.

Marshall Montgomery's work also needs no comment. That he is the king-pin of ventriloquists is known. However, we can't help but repeat what we overheard in the audience, from a couple seated next to us. Noticing that Montgomery rose and bowed, according to the rules of etiquette, to Miss Courtney, his assistant, every time she got up from the table and sat down again, the girl seated next to us asked her escort why he did so. The young intelligent replied, "That's to get his breath."

"When a Man's Too Good," is the title of Tom Wise's vehicle for vaudeville, assisted by an excellent company. It will be fully reviewed under New Acts.

"I panicked them" is a familiar expression to be heard from many a performer, but if anybody has a right to use that phrase it is Patricola, who did that in the full meaning of the word on Monday night. We counted up to four encores and then lost track, for the audience couldn't get enough of her.

However, as she wore her hair last year, she appeared much younger than her present style of hairdressing makes her appear. She could also select a gown that would be more youthful.

Van Cleve and Pete, the latter consisting of a mule, closed a performance which, for the first time that we can remember, did not have a single walk-out until the end of the act. G. J. H.

COLONIAL

The Reynolds, two women and a man, in a flashy little song and dance revue, opened the show. They really deserved a better spot, for they have a setting that is exceptionally pretty and plain, well made and fitting clothes, sing and dance well, and their act is capably routined. The man is very clever, and the girls do not lag, both having pleasing figures, smiles and personalities. Further down, they would have done better than they did in this spot, where they took several bows to solid applause.

Wilson and Larsen, on second, had an easy time of it, for they have the kind of an act that gets a laugh anywhere. Both are acrobatic chaps, who are nimble and adept at their line of work and hard workers. They do some fast tumbling and one of them, the heavier set of the two, takes some funny falls, and very easily too. They scored a solid hit with this house, getting laughter and applause.

Hugh Herbert got a reception when he walked on stage and started right in getting laughs aplenty throughout the run of his playlet which tells the story of a business man too much taken up with other matters to attend to business, and depicts the consequences liable to become realities, should his business partner be tempted to make off with all his earthly possessions. Herbert plays the part of the lackadasical business man as only he can play this type of part, expressly written for him. It's a Hugh Herbert part, played in Hugh Herbert style. Samuel Rose gave the same clever and consistent performance he has always given. Anita Pam, as the stenographer, does well with her part, a small one, as far as lines are concerned. The act was a big hit here.

Robert Merwin is a tenor who, in his style of delivery and appearance, suggests the old school of singer. He has a voice that pleases, while it carries with it no specially marked qualifications for things other than light love ditties and heart appealing ballads. His routine here consisted of "Pagliacci," "I Love You," "Eili-Eili," and two numbers of the same ilk, used for encores. He has with him a pianist who plays well but otherwise, is not in evidence, save visually.

Charles Withers has always been funny to the writer. So has his sketch "For Pity's Sake." After not having seen it for about two years the act is funnier than ever. Withers seemed a trifle more portly, but worked as well as ever.

After intermission and the Topics of the Day had passed into the presence of things that were, the vaudeville continued on its merry way.

Lew Dockstader, still the master showman and humorist, and, despite his years, as spry as ever, opened intermission. He has a monologue on topical themes and popular subjects, that is hard to beat. He delivers it in the manner that comes only with thorough acquaintance with the subjects he is handling.

The Cansinos, replacing Kitty Doner and Company, the latter being incapacitated, due to an acident last week, offered their dancing specialty. Their technique shows mastery of their subject and complete devotion to it.

Bob Hall substituted for Norton and Melnotte and scored his usual big hit. He mastered a few fellows in the gallery who tried to ride him, and came out with flying colors.

The Petit Troupe, three men and one woman, in exhibition of risley work and tumbling that is unique, closed the show at a late hour and succeeded in holding them in with a novelty act that surprises.

S. K.

HAMILTON

Hurio opened with a series of athletic feats embracing hand stands on a pedestal, a one-arm flange with a turn, a one-finger pull up on a stirrup and a number of "cut offs" and tricks on the stirrup rings. He was accorded considerable recognition, and took a couple of bows.

Sissle and Blake, who followed, were a decided hit. They sang a number of songs and a piano solo made a hit, but it remained for the military trench number of Jimmy Europe to "clean up." We doubt whether any other singer in vaudeville to-day could put this number over with any more dramatic effect or in better style than Sissle. It was a riot.

"The Fall of Eve" has been reviewed several times. It is a good act, but the finish should be changed, the line "Is our audience satisfied," is surely an appeal for a hand, and a bad one. It flopped each time the act has been reviewed by the writer.

Joe Cook was billed for the next spot, but it was filled by Patricola, who, from a solid applause standpoint, ran away with the honors. After repeated encores, Patricola was forced to come out again and again. She literally stopped the show.

In a gown of silver and black velvet, a published number was first put over, followed by a song anent the walking of a wife in "her husband's sleep." A medley was played on a violin and then came the first big punch of the act, an Irish number about Casey that was delivered in fine style and in which Patricola's personality was more apparent than previously. In close succession we had an Italian number and a rag, and, after many bows, Patricola wished all a "Happy New Year."

The Cansinos, whom we have reviewed in detail before, closed the first half with a splendid dancing act that was full of life, pep, technic and picturesque motion. One of, if not the best team of Spanish dancers in vaudeville.

Following intermission and "Topics of the Day," Jim and Betty Morgan offered a number of songs, a piano solo, some violin playing and a double with clarinet and small guitar. Miss Morgan made a number of changes. Her first gown was of green and silver, with panels of burnt orange panne velvet. She also wore a "Della Fox."

The turn is nothing out of the ordinary. The piano solo seems so unnecessary, but the violin work, mainly on account of the syncopation produced by "heel" bowing was a hit. Miss Morgan has not much of a singing voice, and the songs are not especially strong lyrically.

William and Gordon Dooley, in "Two Vagrants," were a bigger hit at this house than the show this reviewer caught at the Palace last week. They got laughs galore, especially in the Shakesperian scene. The dance scene still seems a trifle drawn out and long, and could be cut to advantage, speeding up the tempo considerably. Arthur Hartley is manly and clever, and Helen Patterson quite a hit. The snake dance still remains an outstanding feature. The girls all work well and look the part, the costumes and scenery being all that could be desired.

The Girard Brothers, in a series of equilibristic feats, did their stunts with an ease and grace that shows perfect showmanship. In front of a beautiful drop, with subdued lights and in an artistic manner, they do hand-to-hand lifts, swings, raises from the floor and various positions, with as much apparent nonchalance as if they were eating their dinner.

A good closing act that was appreciated by all those who remained to witness it.

H. W. M.

SCALPER CASES MUST BE TRIED

SAN FRANCISCO, Dec. 26.—The ticket scalper suits brought against the Orpheum Theatre Company by Richard Quarg, must be tried on their merits, according to a decision by Judge Conlin, when he overruled a demurrer submitted by the theatre company. There are fifteen suits brought by persons who purchased tickets from Quarg and who were refused admission by the Orpheum management. Each suit is for $100,000.

In the face of this, the Orpheum management continue to refuse admissions on scalpers' tickets.

ACTS TAKE ORPHEUM TOUR

The following have been routed over the Orpheum Circuit and will open shortly, some doing new acts: Moss and Frye; Julian Eltinge and Company; Arman Kaliz and Company in "Temptation"; Alan Brooks and Company (new act); Annette Kellerman; Williams and Wolfus; Hugh Herbert and Company (new act); Elizabeth Brice and Company in "Love Letters"; Georgie Jessell's "Troubles of 1920," who open in Chicago on Jan. 3; and the "House of David Band."

N. V. A. COMPLAINTS

James Martin, of an act billed as "The Golden Gate Trio," has filed complaint against another act called "The Golden Gate Trio," claiming infringement of billing.

Murphy and Plant are the defendants in a complaint made by Andy Rice, who claims they are using the "Czecho-Slav" gag, owned by him, with his permission.

Barrett and Stewart have asked the N. V. A. to take action to prevent Murphy and Moore from using a gag relative to a hold-up of $11, which they say is theirs.

SOPHIE TUCKER OPENS

CHICAGO, Ill., Dec. 27.—Sophie Tucker and her Kings of Syncopation are playing the outlying theatres. They opened Monday at the American Theatre, on the West Side, for a seven-day engagement. Gene Green, also identified as a local headliner, is on the same bill and is also contracted to play a full week.

STAN STANLEY IN PHOENIX

Stan Stanley is spending the Winter in Phoenix recuperating from a severe attack of pneumonia, followed by empyema. Stanley, who still has a drain tube in his back, is able to be up and around a few hours during the day, and is expected to be entirely well by next Spring.

TIMBERG AND LEONARD JOIN

Herman Timberg, Benny Leonard and Charles Leonard, have formed a new producing organization that will handle vaudeville acts and productions. Samuel Timberg will also be associated in the new venture, which has offices in the Romax Building.

MOSS RUSHING THE ATLAS

Work is being rushed on the new Moss theatre, the Atlas, at One hundred and Sixty-first street and Prospect avenue, and it is expected it will be in readiness for an opening early in February.

PEPPLE ENGAGING PEOPLE

CHICAGO, Ill., Dec. 27.—T. Dwight Pepple is engaging people for his new revue, which will open next month at the Winter Garden. He returned from New York last week.

RENEE DAVIES REHEARSING

Renee Davies and Ned "Clothes" Norton are rehearsing a new double act written by Jack Lait. The new act will open within three weeks out of town.

VAUDEVILLE

COLISEUM

(Last Half)

The pre-holiday slump didn't seem to affect this theatre as badly as it has other houses. There was a decrease in the number of patrons present, but, when one takes into consideration the size of this house, it must be said that business was pretty good.

The audience was cold when Walthour and Princeton started the vaudeville section of the bill, and remained so for the first few acts.

The opening turn consisted of bicycle work, done by man and woman. They have a fairly good routine, as such acts go, but must learn that it requires a great deal of applause for an opening act to be worth three and four bows. The applause didn't warrant it here on Thursday evening.

Mattee Lee Lippard, with Dave Dillon, also found the house unresponsive until the end of her offering. Miss Lippard possesses personality and looks and also shows some beautiful gowns. Her voice, while not wonderful, is pleasant to listen to. Dave Dillon is a capable pianist and also does some singing effectively.

ing entitled "Recruiting," accordingetaoish

Basil and Allen presented a "novelty comedy" offering, entitled "Recruiting," according to the program. "Novelty comedy" promises so much and, generally, means so little. To start and pick the faults in this act would require more space than we have. The straight man works in mechanical manner. The comedian, doing "wop," is slightly better. The material is small time. The act should receive the attention of a doctor.

Followed then, another of these acts with possibilities, Elizabeth Solte and Company. The "co" includes a male dancing partner and a director in the orchestra, who also does a few bits with concertinas. It was the closing dance of the turn, more than anything else in the act, that broght applause from the audience. And that dance deserved all it received, for it was very good, mainly due to the work of the male partner. The rest of the dances need revision. The opening should be changed and less drama injected into the Spanish Apache dance, if that is what it is supposed to be.

Charles Irwin has added quite a bit of new material to his monologue, most of which is as good as his last year's lines. He is still doing the semi-souse he did before, but does not accentuate the character as formerly. There is only one trouble with the turn. Some people may object to the manner in which he burlesques the Scotch poets and the remark that Bobbie Burns was one of Scotland's best drunkards. Classics are sacred subjects, even in vaudeville, at times.

Several changes have been made in the cast of Franklyn Ardell's "King Solomon, Jr.," "Wednesday" and "Monday," do about the best work of all in the cast.

G. J. H.

PROCTOR'S 58TH STREET

(Last Half)

Elaine Sisters and Hurd opened with a singing and dancing act which served to give quite a little momentum to the program. The Elaine Sisters dance well and also have fair singing voices, while Hurd, who accompanies at the piano, also acts as a capable assistant in the vocal numbers. The turn is well presented nd went off to a good hand.

Ward and Green went nicely in the deuce position with their cross-fire chatter, most of the comedy being occasioned by one of the team in the role of a foppish Britisher. An eccentric dance duet for a close was well executed and merited the hearty round of applause.

Mason and Shaw went over to one of the best hands of the bill. Their turn is reviewed in detail under "New Acts."

Patsy Doyle and Jack McGee had them in a scream from start to finish. McGee is one of those stolid-faced comedians who arouses laughs as much through his manner of presentation as through the meat in the lines. He appears as a pessimist of the worst order who is found snoozing by a policeman on a park bench. The resultant dialogue was productive of laugh after laugh. Doyle acts as a good foil and also scored in several comedy singing numbers.

The Claire Minstrels, presented by Dotty Claire, who acted as interlocutor, furnished one of the hits of the bill. In addition to Miss Claire, there is a sextette of girls, two of whom are in blackface and portray the roles of the end-men. All of the members have some individual bit to do and all of them acquit themselves creditably. Miss Claire has a good singing voice, while the girls in blackface won favor with several published numbers. Two girls, who appear to be sisters scored with a well-executed soft-shoe dance.

Ben Smith, the rotund traveling salesman, had little trouble in registering through the medium of his stories, most of which concerned fellow passengers, who are supposed to be riding on the same sleeper with him. Hearty applause greeted his rendition of several published numbers.

The De Motts, man and woman, brought the bill to a close with some bareback feats, and went off to a solid round of applause.

J. Mc.

SHOW REVIEWS

PROCTOR'S 125TH ST.

(Last Half)

Almond and Hazel have cut their act somewhat and it is now much better, faster and more to the point. They made a hit in the opening spot and have a turn that is different.

Jim Doherty sang a number of solos in a clear tenor voice and told a few stories. His "I Hear You Calling Me" went for a good hand.

Hugh Herbert and Company have, without a doubt, one of the best laughing vehicles in vaudeville and, maybe Herbert doesn't know how to place the laughs.. No sooner has one started to die down than he slams another right on top of it. He works with an ease and restraint that bespeak long association with the stage. His cast is entirely adequate and the act would fill almost any spot on any bill to advantage.

Princess Nai Tai Tai opens her act inside a large vase, which the Princess pronounces with the Italian sound of "a." The vase parts and the Princess is discovered. She sings several songs of the popular variety and gives an impression of Fay Bainter singing a ballad from "East Is West." The chorus of a published ballad in Mandarin Chinese was a hit. She finishes with Carrie Jacob Bond's "The End of a Perfect Day." In "One," the Princess explained that, despite her accent, she was really Chinese but had studied in England. She announced some American jazz and made an exit, but did not return, although her music was played, which showed poor judgment on the part of the stage manager. The Princess might try her numbers in a lower key, as they all seemed too high, causing her to sing flat at times.

Raymo and Rogers, with their act considerably cut, especially the older gags, were a hit at the supper show from a laugh standpoint. They are never very strong on applause at this show. The writer thinks the act much better with the cuts, it being snappier and more concise.

Earl Gates and Company with the accent on the "and Co." closed. The girl was unbilled although furnishing a large part of the act, not only in definite and shapely physical proportions, but picturesqueness and ability. She appeared in several changes of costumes and danced nimbly with Gates. A girl in pretty costume at the piano filled in the waits during the changes in vocal efforts and the act closed, when reviewed, with the Nagasaki Glide, to a hand that was fair for the supper show.

H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Claire and Atwood have a good novelty opening act. Miss Atwood does a great "dummy," and then, in pink tights and bloomers, displaying a shapely and athletic form, goes through a series of athletic feats, being the understander for her partner. In a black and white costume, ornamented with rhinestones, she looked well and was of much assistance to Claire in several "tricks." For a finish, Claire rocks on top of a high set house and does a "Melrose Fall" sideways, that had them screaming. It is a change from the tables, four or five high, and a good one.

John O'Malley registered strongly. He does not possess that lyric quality evident in the voices of Olcott, Mack and, to an extent, Fiske O'Hara, but he does possess a robust quality that, while sacrificing the sweetness of the tone, nevertheless is an asset in punching across a hit in vaudeville. The pianist played Paderewski's "Minuet" well, but without that lingering fancy on the high "D" that the master himself does so effectively. O'Malley made the faux pas of singing in Jewish, "Eli, Eli," called for by a "plant" in the gallery. This seems entirely out of place in this act, especially after the remark "the Jews and the Irish stick together.

"Not Yet, Marie," is a snappy act that interests and pleases. It is well staged, adequately produced and contains a bevy of pretty chorus girls who looked well in several changes of costumes that ran from bare legs to intimate negligee. Wm. Edmunds played the lead quite well and secured many laughs. The girl who wore the blue tights seemed to stand out decidedly on account of her shapeliness. The act went over well, registering quite a number of hits and took several curtains to good applause.

Jack Duffy and Company appeared next and made a hit. They will be reviewed under New Acts and Reappearances.

Dahl and McCarthy closed with McCarthy at the piano. His contribution to the act consisted in handling the ivories, which he did well and effectively. Miss Dahl sang a number of songs and made several changes of costume. The opening, a popular number, did a flop, Miss Dahl's head tones being cold and forced, with an explosive quality. Part of Lisst's "Second Hungarian Rhapsodie" was well played. Act could stand a rearrangement of numbers.

H. W. M.

KEENEYS

(Last Half)

Eddie Montrose, tumbling comedian, who works fast and does not stall, gets plenty of laughs and earns them all. He opened the show and had very little trouble putting the audience in a good frame of mind. Montrose, while a bit rough, is funny.

Herman and Clifton, man and woman, in a singing and talking skit, held the second position. They did nicely here, making an appeal to the audience. The act is well dressed, neat and put over in the usual boy and girl fashion.

"According to law," billed as having seven people, had, as far as could be discerned, only fire, one man and four girls. The man enacts the part of a lawyer, the girls his clients. Each wants something different and he strives to please them all. He succeeds fairly well, but, finally, decides that his wife is the best pal after all, after the other four women have turned him down.

Nettie Black, a clever singing comedienne,, who has a routine of specially written dialect numbers, including Italian, Yiddish and Irish, not forgetting the good old coon song, was fourth. She has an appealing voice when singing straight and does very well with her characters. She changes costumes by the strip method, in full view of the audience. She was a hit, taking an encore and several bows.

Marty Brooks' girlie act, "The Owl," was the next. This act contains two men and three times as many women. It is the usual conglomeration of song, mirth, dance, lack of costumes and beauty display. However, they liked it very much here and laughed plentifully and heartily while it was going on.

Harry Puck, song writer and entertainer, followed. He has become less corpulent than he was the last time the writer saw him work and in an everyday business suit looks better than he did before in dress clothes, for he looks stilted. He sang a number of his own songs, got some laughs and, for a special encore, demonstrated that he has not forgotten how to dance.

The Three Martinis, in an acrobatic and bicycle act, closed the show and held them.

S. K.

REGENT

(Last Half)

The best proof that the unexpected is always happening was the amateur dance contest arranged by H. F. Eldridge at this house Thursday evening. For, to no act on the regular bill did the audience accord such sincere and enthusiastic consideration as was accorded to each of the four couples, drafted from the locality.

Nor was it the winners—Willie Burns and Helen Bardez, that put the audience in such good humor, although it must be said to their credit that they richly deserved the prize. They are both excellent dancers, with Miss Bardez's personality counting considerably in their favor. But it was a couple called Sam Rubin and Louise Desire that entertained most. Sam held his Louise in the most professional dancing manner. They danced a waltz; one, two three, one—but that wasn't enough. It was also necessary for them to dance a one-step. This they did and oh, how they did it!

Sam grabbed his dancing partner and swung her around a few times in whirlwind fashion. Then, as the finale began to approach, Sam grabbed his Louise and lifted her into the air, whereupon she clutched his torso with her legs. And thus, adjusted, he began to swing her around the stage until it looked as if he might bang her head against the bench in the setting. But she seemed to escape injury by a hair's breadth.

Anyhow, he managed to get her back on her feet, and, dizzy, but game, they both bowed their way off into the wings. The obvious striving of this amateur twain for professional effects was so ingenuous that it was positively ludicrous, with the result that the audience was placed in exceptionally good humor.

Other acts on the bill were the Bellis Duo, who gave an interesting exhibition of acrobatic feats on trapeze and rings; Sampson and Douglas, who chatted merrily and sang songs effectively; Fay Marbe, who scored best with a special "Kiss" number that is really clever and might have scored better if she had a pianist who could really play; "The Belle of St. Mary," a stupid sort of musical farce in which eight girls and four men give vent to the stupidity—stupidly; Frank Gaby, the ventriloquist, who is both an interesting and capable entertainer, and the Lorner Girls, who danced well but would enhance the value of their act considerably if they sang a few more songs, for they are excellent songstresses.

M. L. A.

PROCTOR'S 23D ST.

(Last Half)

A bang-up show started with the Three Lees, who have a fast and snappy club swinging act, interspersed with hat throwing and blackface comedy.

Lucy Bruch, before a blue drop, looking neat and picturesque in short pants, with white waist and black figured jacket, played the violin well. Her tone, bowing and position, were all good, as she played classical and popular numbers.

For a finish Miss Bruch played a medley, including "Rose of Washington Square," "Love Nest," "Just Like a Gypsy," the Gypsy love song from "The Fortune Teller" and other well remembered airs. Miss Bruch has a slender but pleasing figure and dresses it in very good taste.

Wilcox, La Croix and Company, have an interesting sketch, well staged and presented, with a very adequate cast. See under New Acts.

Mamaux and Rule open with "It's All Over," which was, at least, one hit made off Al Mamaux that should go into the official records, but won't. In a good tenor voice, an Irish number was sung, but the rhythm semed indefinitely marked as a "Rule." A ballad used as a solo was a decided hit and drew and encore.

Rice and Ward went over to a riot of applause. Not since the days when "Pop" Ward appeared with Curran, has he had as good an act as the one he is now doing. He is funnier than ever and, although admitting seventy-one years of age, can move with the best of them. Sufficient praise cannot be given to Miss Rice, who worked hard and did a number of clever impersonations of Belle Baker, David Warfield, Eddie Foy, Nazimova and a flash of Tanguay and Irene Bordoni. The act literally "stopped the show."

Murray Voelk went over big and took an encore. The falling pants business is overworked and is not funny after the first couple of times.

Powell and Vernie closed with a dancing act in which the girl was shown in a petite dressing room, center, making her changes. She wore several flashy costumes and looked pretty.

H. W. M.

METROPOLITAN

(Last Half)

Its usual picture program, augmented by special features for the Yuletide season, with musical settings and surroundings to fit the occasion, got under way with a well played and colorful overture, that had a light, catchy swing to it. This added much to the enjoyment of the season. Despite the nearness to Chr'stmas, the audience was a large one.

Little Pipifax, billed as "vaudeville's funniest clown," and assisted by a man who does all the real hard work in the act, opened the show. Pipifax is funny to a degree, but far from being the funniest clown in vaudeville. We call to mind any number who excel him not only in comedy, but in the difficult work done. However, let that not detract one whit from his credit. He started the audience going very nicely and got plenty of laughs and applause.

The Criterion Four, as can be surmised, and four singers, males, who, attired in suits and hats of the same make, sing a number of songs and tell a few stories. This is done in the minstrel style, the songs and stories being interspersed. They make a good appearance from out front, sing well and have a collection of material that will please this type of audience.

William E. Morris and Company have a sketch called "Did You Vote Yet?" in which the evils of unwillingness to assert the elective power on the part of a man is assailed and a sermon on preparedness for the future preached. The cast, two men and one woman, handle their parts well and get the most possible out of their lines at this type of house.

Edna May Foster is a "plant" act, of rather pretentious proportions. A blonde girl opens by playing a well rendered piano solo. She then starts to vocalize. In the midst of this, the drummer gets rough. Follows an argument, the dare to come on stage and the acceptance. Some talk and a song by the man, with the girl in the drummer's place follows. She in turn crabs his act. Then someone in the audience volunteers to take the drum and the man and the girl, now on stage, frame an act. Just as they are about to leave town together, enter the wife of the reformed drummer and exit drummer with friend wife behind him.

The Six Musical Nosses, in a musical program of varied numbers, closed the show. They play an assortment of instruments, wind, reed and string, utilizing clasical, popular, march and jazz numbers, and presenting them in a pot-pourri that pleases. All play well, the act makes a neat picture, and, at this house, they went over with a resonant bang that could be heard without effort. They were a young riot.

S. K.

VAUDEVILLE

"SUITE 16"

Theatre—*Audubon.*
Style—*Comedy Playlet.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

How often have you talked to a performer who has told you that his or her act has "possibilities?" How often have you seen one of those acts with "possibilities?" And what good are "possibilities" unless taken advantage of?

"Suite 16" has "possibilities." It has more than "possibilities,"—it has "probabilities." With proper revision and handling, it could be turned into a screaming farce.

But we aren't sent to review what might be. We must write about what we see and, what we saw in "Suite 16," materially, was so little, that it is scarcely worth writing about. A plot that was partially presented and a cast that was half baked, was disclosed.

The scene is laid in a hotel, with three rooms shown, being lady's bedroom, bathroom and gentleman's bedroom. Bathroom in the center, supposed to serve for the use of both bedroom occupants. (Oliver Morosco and A. H. Woods, please give attention.)

Lady and gentleman enter, unseen by each other, into bathroom, from respective bedrooms. Both doors get locked. Mutual discovery. They get to talking and find that they are neighbors and, in addition, that both have run away from home because their parents have re-married and find that one's father is marrying the other's mother. This plot is as old as the players in the act.

But, even despite its age, here was a situation that could present some great laughs. Instead, however, the author of "Suite 16" has this boy and girl stall around and, finally, decide to get married, after saying the most commonplace of lines. They are finally let out of the bathroom by the boy's father, who is locked in by the pair, for thanks. Curtain.

And now, we must close by saying, "Suite 16," has "possibilities."

G. J. H.

THE INTRUDER

Theatre—*Coliseum.*
Style—*Comedy and singing.*
Time—*Fourteen minutes.*
Setting—*Three and one.*

The act opens with the pulling up of the drop, apparently before the act is ready. An impression is given that a sketch is to be played and an explanation given that two of the members of the cast are late. Some business of a "plant" in the audience is worked well, with a man and woman, quite a number of laughs being gathered.

On the stage the woman, a neat appearing blonde, shows she has a voice and was rewarded for her efforts with definite approbation. She looked well in a gown of black net and jet, which afforded a good contrast to her blonde type.

The man sang "Ladies, Ladies, From the Region of Hades" and put it over well, the number being strongly reminiscent of the musical comedy style.

For a finish, announced "Topics of the Day" in rag, was sung to the melody of the sextette from Lucia, which did not seem to lend itself to the lyrics as well as it might. In fact, it was rather weak, although the couple sold it well and succeeded in putting over a hit of no mean proportions.

For a direct finale, the couple made their exit through the audience with the girl on the stage thanking them for having helped her out.

Quite a lot of applause was received which was not "all to the candy."

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 19)

HANLEY AND FRITZ

Theatre—*Keith's Jersey City.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*One.*

Hanley and Fritz have a neat, classy little offering, unpretentious, but of definite entertainment value. A special flowered drop is used and the man puts over a geographical number in sterling fashion. Judging by the jumps made, he covered a great deal of the country, which bespeaks an acquaintance with one night stands, some of the jumps being rather long, however.

The girl, looking charming in a white hoop-skirt costume of the days of '61, with pink bodice decorated with blue ribbon rosette, a pink hat and a very excellent facial make-up, put over a number that was apropos but not forceful, this being due to the song itself, rather than the fault of the singing.

Some talk followed and the man has a pleasant talking and singing voice that was used effectively. A published number was utilized, while the girl changed to a short costume of lemon-colored metallic cloth trimmed with ostrich plumes of like shade, displaying a robustly attractive figure. A semi-crownless hat was worn which matched in effectiveness the gown.

A couple of old gags could be replaced with something a little more recent, for instance, the "head like a typewriter because it's Under Wood."

For a finish a lullaby number was used double very effectively to a neat finish that won them a good hand.

The girl might be a little more careful with her stockings or tights, which were badly wrinkled at the knees, which, on account of her ample proportions, was all the more noticeable.

H. W. M.

"TOONERVILLE TOOTERS"

Theatre—*Proctor's 58th St.*
Style—*Jazz band.*
Time—*Fifteen minutes.*
Setting—*Three.*

"Toonerville Tooters" comprises a jazz band which makes an attempt to get off the beaten path by appearing in rural garb carrying a female syncopator and an eccentric jazz stepper of quite a little ability. The latter, in fact, scored the individual hit of the turn.

At the rise of the curtain a quintette of back country folks are seen trying to wheedle out some barn dance music. Their leader represents one of those old characters who usually are pointed out as veterans of the Civil War.

A young woman enters and tells the leader that his harmonists will have to put some "pep" into their music, as jazz is the craze. She then gives an idea of the shimmy, after which she takes the rural orchestra in hand. Under her direction, they proceed to put enough "pep" into their instruments to suit the fancy of the most persistent hunter of so-called jazz. The old conductor attempts to woo them back to the rural idea, but the moan of the saxophone and the various sounds emitted by the other instruments soon have his feet shuffling, after which he goes into a dance that made necessary an encore and resulted in an outburst of applause. The girl then follows with a published number, while a deluge of jazz brings the act to a close. Although at the tail end of the bill at this house, the act went over big and should score the same success at other houses it will play.

J. Mc.

GILSON AND DE MOTT

Theatre—*Proctor's 23rd St.*
Style—*Singing and Talking.*
Time—*Fifteen Minutes.*
Setting—*One.*

The girl was attired in a fish-scale net, over pink foundation, and the man straight. They indulged in a bright and witty line of conversation that went for laughs, but which would have been appreciated more in the better houses, as it is "wise" repartee. The girl sang a solo in a pretty and pleasant but, withal, not "big" voice, entitled "Old Pal, Why Don't You Answer Me?"

There is a sort of plot to the skit. Each has concealed their right name and given a fictitious, more romantic sounding title, one to the other. There is also a will left by an uncle by which a large sum of money is inherited, providing the two marry.

The girl, however, finds the man's cigarette case, with his right initials, on a bench and the man ascertains the true identity of the girl by seeing her initials on a handkerchief. They finish with a double number entitled "Happy, Joyful, Married Life."

There are a few of the old boys mixed in with the more bright conversation that might be well eliminated, such as the "well preserved-pickled" gag and a couple of others. Eliminating these, the couple will have an entertaining little act that would fill in nicely at the better houses. They only went fair when reviewed, the finish seeming to lack adequate punch.

H. W. M.

ENRICO ARISONE

Theatre—*Jefferson.*
Style—*Songs.*
Time—*Fourteen Minutes.*
Setting—*Piano. In One.*

Equipped with a remarkably flexible and powerful tenor voice, Arisone offers a series of operatic selections which won instant favor in this house, the patrons of which are hardly of the opera-going type, a fact which reflects great credit on the performance.

Arisone can hold his own on any bill in vaudeville, although his offering is far better suited to the higher type of patron than to any other. His accompanist might memorize his music to the advantage of the act, because appearance is a great factor in vaudeville where audiences are highly impressionable to what they consider the niceties of showmanship. On the concert stage, the use of music is, of course, part of the privilege of the accompanist, but the spectacle of a man walking to the piano with several sheets in his hand is an unpleasant one in the variety world.

J. H. H.

WHITE, BLACK & USELESS

Theatre—*Jefferson.*
Style—*Circus Novelty.*
Time—*Fifteen Minutes.*
Setting—*Specialty. In Three.*

This is the old-time circus mule act, with a new angle. The mule is introduced this time in a blacksmith shop, where a little girl, assuring the smith that he is the gentlest of animals, brings him to be shod.

A "cullud" man, who has just been hired to shoo flies because he hasn't had any experience shoeing horses, provides all the comedy in his attempts to approach the mule, which he finally mounts and rides for a hilarious finale.

The novelty of the set and the steady flow of comedy throughout the act, make it an especially effective closing offering. In spite of its going on very late at this house, there wasn't a single walkout.

J. H. H.

GILFOYLE AND LANGE

Theatre—*Proctor's 23rd St.*
Style—*Singing and Talking.*
Time—*Fourteen Minutes.*
Setting—*Special, in Three.*

A very good act was presented by Gilfoyle and Lange, for the most part, in a very professional manner.

The girl, in a low-cut gown of net, over green foundation, with a fish-scale bodice, her beautiful head of hair nicely marcelled or permanent waved, looked very pretty and charming as she opened with a vocal solo.

The man, as an usher in the audience, then comes on stage with a bunch of four roses. His costume was a vivid purple. Some talk followed that was good for good laughs until the man, happening to look in an upper box, said, "There is a fellow sitting in the box taking down our act, see him. He is copying down our gags." This was not only out of place, but very unprofessional, and, as the audience didn't know what it was all about, made a break in the comedy and he lost them after he had them going, which only made it twice as hard to pick them up again. Not content with this, an after-thought must have occurred for, later, we heard, "I know, you are one of those who come to judge; you laugh like the dickens while you are here and then go out and say, ain't that rotten."

Both of these remarks had the effect of, apparently, making the girl feel ill at ease and she did not seem to work with the freedom she might otherwise have employed.

Gilfoyle is too clever a comedian and experienced a performer to have needed to resort to a couple of jokes that were "blue," one especially so. Not satisfied with that "keyhole" gag, he put in one about a baldheaded guy drowning and another fellow going to help him with the remark, "go down and come up right."

In a change of costume, Miss Lange sang a medley of ballads, concluding with "Kiss Me Again," that received a hand. She has a trick of smiling daintily which shows to advantage her dimples and teeth and this, with her personality, means a whole lot.

A number was then sold very well indeed by Gilfoyle and contains a novelty for an idea. A number is sung and, at opportune places in the chorus, Miss Lange entered, each time in a change of costume.

The first creation was of gold encrusted purple, cut high in front to show shapely limbs and low at the bust. It was trimmed in black and around the waist line was a gold cord pendant from which a gold tassel trailed on the ground. It was very chic and set off the physical proportions of Miss Lange in good style. The second was of the hoop skirt variety of silk that shaded from a salmon to an orange and was trimmed with black lace net, making a very classy appearance. The third was a bridal costume of white satin and white net, which was dainty and refined. The fourth was an oriental figured Japanese silk of kimono variety, and the last was a stunning creation of black and brilliants, fish-scale or jet spangled net, as an overthrow. Miss Lange wore a head dress of gold and shaded orange aigrettes. She carried a green ostrich plume fan. The dress was cut quite low and a very striking appearance was the result.

Gilfoyle puts his numbers over with a precision, diction and style that leaves little to be desired. An emphatic hit when reviewed and worthy, with the elimination recorded, of the better houses.

H. W. M.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

SHAKESPEARE CALLED INDECENT BY EUROPEAN CENSORSHIP

Switzerland Leads Movement for Purification of Plays by Closing Company That Gives "Measure for Measure," on "Public Complaints" of Indecency and "Pornographic Tendency"

BERNE, Switzerland, Dec. 25.—The police censorship of Lausanne, Switzerland, has ruled that Shakespeare, long considered the model playwright, is indecent and that his plays have, many of them, a "tendency to pornography that would have an evil effect upon the morality of the youth of the town, and upon its fair reputation."

A Geneva company playing repertoire through the country performed Shakespeare's "Measure for Measure" from the Guy de Pourtales translation, and following the performance, the manager of the theatre received a message from the chief of police that, due to numerous complaints on the part of the public of the indecent atmosphere surrounding the production of the piece, it could not continue. This was in line with a general censorship of all plays that is sweeping Europe, even the capitals of England and France being affected by it. Witnss the refusal of the Lord Chamberlain of London to renew the license of the London Pavillion, where the revue "London, Paris and New York" was playing unless an objectionable scene, wherein a servant girl falls in love with a man in his pajamas, were removed from the piece. Objection had been made by one woman and the piece would not have continued unless the doubtful part came out and the management was warned not to go over the line in future.

In Geneva, Italy, the police also have started a vigorous censorship campaign, and, recently, the prefect of police has warned all theatre managers that, if they wish to produce plays, they must submit to him the manuscript for scrutiny. Even Shakespeare must be cut and performed according to the censorship rules, regardless of the effect upon the play.

"CALL OF CHILD" GRIPS

LONDON, Eng., Dec. 25.—Vincent W. Carlyle's latest offering to the theatre is a play called "The Call of the Child," dealing with an old subject in a none too new manner, yet making an interesting play withal. The piece has to do with Henry Blanford a provincial banking clerk who is sent to London on a mission with $25,000 to deliver. Being a stranger to the big city he falls a prey to Fortesque, who robs and drugs him, leaving him in the gutter. He is arrested, his story of the disappearance of the money discredited and he is sentenced to five years in prison. Blanford has a wife, Meg, and a crippled son, who determine to prove his innocence. Meg becomes a member of Fortesque's night club and, during the five years, gets enough money together to pay off the debt of her husband and save a little nest egg too. She succeeds in proving her husband's innocence, and causing the arrest of Fortesque. Blanford, meanwhile, attempts to commit a double murder by killing his wife and Fortesque when he finds them together, but their child and a friend of the family succeed in proving her innocence and all ends happily. In the cast of the play are, Norman Leyland, Vincent W. Carlyle, Edgar Milton, Sid Dean, Jackson Hayes, Polly Marsh, Bessie Weetman, Isabel Norman, Hettie Gale, Florence Zillwood.

AGAINST GERMAN MUSIC

PARIS, Dec. 28.—Leading French composers have instituted a campaign against the preferment of playing German music in nearly every concert in the French capital. Appeals signed by such musicians as Gabriel Faure, Messager, Hue, Roussel, Alfred Bachelet and Vincent D'Indy, who recently won fame as the author of the allegorical legend of St. Christopher, and several others.

"Consult the programme and you will see Liszt, Chopin, Schumann and sometimes Bach and Beethoven, but rarely French works," says the appeal. "It is a scandal which must cease."

The composers plead suggesting to the government that it collect a special tax from promoters who fail to present as many French as foreign numbers.

BASIL DEAN RETURNING

LONDON, Dec. 24.—Basil Dean has returned here from New York, where he staged "The Skin Game." He will remain here for a while and then go to America again to produce "The Blue Lagoon," now at the Prince of Wales'.

BAN AMERICAN FILMS

BERLIN, Dec. 24.—Exhibition of American motion pictures in Germany is to be prevented by police authorities in accordance with an order issued by the Minister of Finance and Economies today. This action is the result of the war German film producers have been waging against the smuggling and showing of American-made products, which, within a short space of time, have grown exceptionally popular with German movie fans.

The German motion picture magnates claim that American pictures have been smuggled across the frontier of Germany since the cessation of hostilities in such quantity and have been so enthusiastically received by the German picture-going public that there is no demand for German films. As long as pictures made in America are obtainable, they declare, they will be unable to sell their products.

It was also pointed out that, whereas royalties have to be paid on German films, American pictures can be procured at such a cheap figure that, with no royalties attached, they can be exhibited at only a fraction of the cost of German films. Because of this fact, German theatrical proprietors eagerly bought up American films, even though the majority of them were several years old.

In the provinces and the Rhineland towns, especially Cologne and Coblentz, American pictures have been greatly exploited. German film fans have grown exceptionally enthusiastic over the "Westerns" which feature broncho busting cowboys, rope throwing and Indians.

BURLESQUE NO INFRINGEMENT

LONDON, Eng., Dec. 25.—The suit brought by Arthur Carlton and Arthur Gibbons to restrain Dick Mortimer from performing or presenting a skit or burlesque entitled "Warzan and His Apes," on the grounds that it was an infringement on their copyright, has been lost. Justice Avory, in rendering decision, was of the opinion that a travesty or burlesque was not an infringement, and gave Mortimer the judgment, but no costs.

HACKETT TO INVADE PARIS

PARIS, Dec. 26.—James K. Hackett is to come to Paris for an appearance in "Macbeth" early next year, according to arrangements being completed by the manager of the Champs Elysees Theatre. It was thought that he might make his appearance at that theatre on December 7, but the production could not be moved over in time owing to transport difficulties.

LOOKS LIKE HIT

LONDON, Dec. 25.—Holding a story of cumulative interest, some meaty comedy and an excellent cast "Married To a Rotter," a new drama by Lionel Scudamore and appearing at the Royal, Stratford, shows all the earmarks of becoming a hit. Great originalty has been shown in the development of the theme, while the construction of the piece is distinctly above the average.

The novelty begins with the rise of the curtain. A deaf old butler is engaged in showing a Lord Shawley and his sister, Claudia, over an old mansion in the absence of the master, Sir John Meer, who is on his way home from the Arctic regions. It develops that the two visitors are a pair of scoundrels who plan to make the bachelor owner of the estate fall in love with Claudia.

When the master returns and is on the point of retiring for the night. Mary Lee, a friendless girl, wanders into the house and attacks the meal that has been prepared for him. Upon being caught, she tells Sir John a pitiful story, the substance of which is that she had married a man who ran away with another woman a few hours after the wedding. The result of her yarn is that she is installed in the household as the master's niece.

This gives Lord Shawley an opportunity to fall a victim to Mary's charms, he being of the belief that Sir John will provide handsomely for her. His sister, however, wishes to have Mary turned out of the house. When Mary's husband puts in an appearance and attempts to blackmail her, Sir John enters. He believes the girl's version, but she refuses to stop with him any longer and departs for London. The deaf old butler visits her there, as does Lord Shawley, while her husband succeeds in tracking her down. Following a fight between Shawley and the husband in which the latter comes off second best, Shawley departs. The husband then attempts to strangle Mary, but the deaf butler enters and murders him by tapping him on the head with a bottle. The old man is so affected by the murder he has committed that he hurriedly leaves the house. When Mary comes to her senses she imagines that it was herself who committed the crime.

Meanwhile, Sir John has been tricked into an engagement with Claudia. Mary is sought by the police and, when a detective enters the home of Sir John, he spies the photograph of a female confidence woman of whom he is in search. It happens to be a picture of Claudia and she and her brother are booked for a long journey. In the meanwhile, the old butler confesses that he killed Mary's husband, which removes all obstacles from her becoming the wife of Sir John.

Lionel Gadsden, as Sir John, was convincing throughout his portrayal. Miss Gladys Hastings-Walton gives a fine study of an unscrupulous woman, while the author himself played the role of the butler in a skillful manner, deftly intermixing humor and pathos. Mary gained sympathy as played by the dulcet voiced and appealing Elsie Walter Hemming. Jack Terry, Charles Sewell and Fred Addison also appeared to advantage in the roles assigned them.

LEAGUE WALKED OUT

GENEVA, Dec. 24.—The League of Nations delegates are finding Switzerland distinctly too puritanical for their tastes. The performance of "Phi-Phi," a French farce which ran for more than a thousand nights in Paris, was so severely censored by the police at its production here recently that the body of the League delegates left in disgust, after the first act.

All risque jokes had been carefully eliminated, and the heroine who, in Paris, wore little clothing, appeared enveloped in an enormous fur coat.

The Swiss police are engaged in a general campaign of theatre censorship. A performance of Shakespeare's "Measure for Measure" was prohibited a few days ago in Lucerne.

HARCOURT PLAY OPENS

LONDON, Dec. 23.—"Will You Kiss Me?" a new play by Cyril Harcourt, author of "A Pair of Silk Stockings" and "Wanted, A Husband," opened at the Comedy Theatre here recently, presented by Donald Calthrop, through arrangement with Paul Murray and T. F. Dawe.

"Will You Kiss Me?" is a dramatization of E. J. Rath's novel, originally printed in serial form in an American weekly magazine and later published in book form under the title of "Too Much Efficiency."

The piece is worked around a young efficiency expert, Alexander Y. Hedges, who has installed his system in the hardware business of John W. Brook, a millionaire. Brook is the father of two girls and a young man who, being motherless, have been brought up in a spoiled manner. He is compelled to leave them for a few weeks to take a business trip, but fears that they will squander money needlessly He makes a proposition to Hedges to run the Brooks household during his absence and install efficiency there, if possible. This the Efficiency Engineer agrees to do.

He and his methods are met with strong opposition from the two daughters and the son. Finally, Constance, the oldest of the three, pretends to give in to his methods, thinking to win, fool him. He is fooled and, incidentally, falls in love with her. She gradually learns to love him and when both discover their mutual affection, exit efficiency.

The cast includes Marjorie Gordon, Ann Trevor, C. V. France, Edward Combermere, Athol Forde, John R. Turnbull, Arthur Wellesly, Donald Calthrop, Mary Brough, Dorothie Piddock, Jack Bligh, Phyllis Stuckley, Betty Adair, Deering Wells and Barbara Hannay.

READY FOR LONDON

LONDON, Dec. 24.—Laughter was practically continuous throughout the progress of "Teddy Wants a Wife," when that piece opened recently at the Devonshire Park Theatre, Eastbourne. It scored an emphatic hit and resulted in such continuous applause that the author, Theophilus Charlton, was compelled to voice his thanks at the close. It will shortly be brought to London.

The story skillfully rings the changes on a number of familiar farcical devices. Teddy, in seeking out a helpmate for life, advertises in a matrimonial paper. He tells the selected candidates that he will meet them at the home of Slack, who is engaged to marry his sister. The fun begins when it is discovered that one of the candidates is the wife of a book-maker with whom Teddy had become very much involved in money matters, the debt being cancelled when Teddy agreed to invite the bookmaker to the home of Teddy's father, a rather aristocratic old gentleman. After a great deal of sure-fire comedy, Teddy decides that advertising is a poor medium for getting a wife and that he need look no further than Ella, a friend of his sister's.

The acting is so excellent that it would have scored success for many a far worse play. Included in the cast are Rita Lynn, Honor Byrne, Evan Thomas, Buena Bent, Helen Stanton and Reginald Bach, the latter scoring heavily in the role of Teddy.

GERMAN AUTHORS UNIONIZE

BERLIN, Dec. 25.—The Alliance for the Protection of the Interests of German Authors decided at its latest convention to reorganize along the lines of labor unions in order to protect the interests of authors. Royalties have not kept pace with the rapid increase in cost of living, even widely known writers earning less than a skilled mechanic.

MEMORIAL FOR VALENTINE

LONDON, Dec. 23.—As a memorial to the late Sydney Valentine, the Actor's Association is now working on a Pension Fund. A matinee, given at the Alhambra Theatre here, netted 1,860 pounds, in addition to 2,400 pounds which had been subscribed.

BURLESQUE

MUST ITEMIZE MONEY SPENT FOR ADS

WEEKLY REPORTS REQUIRED

Following up the Circular letter sent out to various house managers recently by I. H. Herk, president of the American Burlesque Circuit, about extra advertising, of which shows are to stand their share, another letter was forwarded to house managers early this week, asking for an itemized list of all advertising done. This includes bill posting, newspaper space and any other advertising done.

The houses are supposed to spend double the amount of the shows, and a check will be made on just what money is spent and how it is distributed.

Below is a copy of the letter sent out by Herk Monday:

"Dear Sir—Until further notice, you will kindly send in to this office an itemized list of all advertising done by you each week.

"By an itemized list, I mean what you spend for bill-posting, in each newspaper, any extra advertising; in fact, an account of any and all money spent by you in advertising of any nature whatsoever.

"AMERICAN BURLESQUE ASSOCIATION,
"I. H. Herk, President."

ENTERTAINED WOUNDED SOLDIERS

Tom Sullivan and Louie Kregg had the Gayety, Brooklyn, crowded with wounded soldiers last Friday night. The "Mischief Makers" was the attraction.

Sullivan and Kregg invited all the wounded soldiers of the 77th Division to the show. Fred Reeb, principal comedian of the show, was a member of this division during the war.

There were about 300 present. They went to the theatre in automobiles, ambulances and cars.

LEAVING "JOY RIDERS"

BUFFALO, N. Y., Dec. 27.—Stanley Dawson has handed in his resignation to close as manager of the "Joy Riders" here Saturday. Hughy Bernard will succeed him.

Bernard, who has been managing Jack Reid's "Record Breakers" all season, will close with that show in Poughkeepsie this week.

Charlie Donohue, former manager of the Star and Garter, Chicago, will take over the management of the "Record Breakers."

BURNS ASSN. DANCES 14TH

The Charles Burns Association will give its annual ball on January 14 at Tammany Hall. Burns, who is connected with B. F. Kahn's Union Square Theatre, will have a large theatrical representation present. Benny Leonard is to lead the grand march.

MINSKY BOOKS BRENNAN

Bill Brennan, who recently put up such a good fight against Champion Jack Dempsey at Madison Square Garden, has been booked by Ike Weber, to appear all next week at the Minsky Brothers National Winter Garden.

MAY BERNHARDT ILL

NEWARK, N. J., Dec. 25.—May Bernhardt, featured with Chas. Robinson's "Parisian Flirts," has been confined to her home in New York this week on account of illness.

GOING INTO VAUDE.

Frankie James, formerly of the "Peek-a-Boo" Company, will open at the Knickerbocker in Philadelphia, Jan. 10. She is going to do a "single" in vaudeville.

BANQUET FOR MARION

ST. LOUIS, Mo., Dec. 25.—A banquet was given by Emil "Jazz" Casper to Mr. and Mrs. Dave Marion at one of the leading hotels here last night in honor of Casper signing a five-year contract with Marion.

The entire company of Marion's show was present, as well as the Pat White Show, playing the Standard this week. Manager Dane and his Gayety Theatre staff were also present. There were 125 at the tables.

SANCREDO'S BODY HOME

NEWARK, N. J., Dec. 23.—The body of Corporal Patrick H. Sancredo, killed in action in France on October 10, 1918, was transferred to this country and buried in this city yesterday with full military honors. The attaches of the leading theatres acted as pall bearers.

Sancredo was formerly advertising agent of Miner's Empire here, also advertising agent of Ringling Brothers' Circus before that.

"BIG SENSATION" COUPLE WED

INDIANAPOLIS, Ind., Dec. 24.—Jimmy Lake and Kitty Donnelly were married here to-day. They are members of the "Big Sensation" Company. Lake is the straight man of the company.

Mrs. Lake is the daughter of Elsie Donnelly, of the team of Rogers and Donnelly, also members of the same company.

STARTS NEW POLICY

CHICAGO, Ill., Dec. 27.—The Haymarket started its new policy of a continuous performance, made up of four vaudeville acts, a feature picture and a burlesque show, yesterday. It was a success, the gross receipts beng bigger than the previous Sunday. "Round the Tour" is playing there this week.

CHAS. DONOHUE ROBBED

CHICAGO, Ill., Dec. 24.—Charles Donohue, former manager of the Star and Garter Theatre, was held up and robbed near the Columbia several nights ago of money and his watch. The bandits were caught and are now in jail.

ADA LUM BREAKS DOWN

Ada Lum was confined to her room at the McAlpin Hotel last week on account of a nervous breakdown. She was taken ill the Friday before while playing the Star, Brooklyn, with the "Beauty Revue."

FOLLY WON'T CLOSE

WASHINGTON, D. C., Dec. 25.—The Folly, this city, wil not close tonight, as was previously announced, but will run two weeks more, closing on New Year's night with "Naughty Naughty."

BURNS AWAY ON TRIP

Jess Burns, of the Columbia Amusement Company, left New York Sunday for the West. He will visit several cities and look over the houses, returning the latter part of this week.

BILLY LONG CLOSES

BALTIMORE, Md., Dec. 25.—Billy Long, straight man of the "Some Show" Company, closed with that show in York, Pa., Saturday.

GERARD HAS NEW STRAIGHT

BALTIMORE, Md., Dec. 25.—Lew Harris joined Barney Gerards "Some Show" at the Gayety, here, this week, as straight man.

COOPER TO RE-NAME SHOW

James E. Cooper will rename his "Victory Belles" the "Hello 1922" next season and change the year each season.

AMERICAN TO HELP CLUB FUND

DONATES DAY'S RECEIPTS

Following the example of the Columbia Amusement Company, the American Burlesque Association has set aside one day for the benefit of the Burlesque Club. I. H. Herk, president of the association, has instructed all house and traveling managers to lay aside the gross receipts of Thursday, January 27th, to go to the benefit of the Burlesque Club, and also requests all traveling managers not to deduct any part of the performer's salary. And at the same time, local managers are requested not to deduct the day's salary from any of the attractions of the house, as this is simply a donation made by traveling and house managers to the Burlesque Club. This money will go into the treasury of the club to strengthen the fund with which it is proposed to build a first class club house in the heart of the theatrical district of New York City. Below is the letter sent out by Herk early this week:

"Dear Sir—We have set aside Thursday, January 27th, for a benefit for the Burlesque Club. We propose to donate the entire day's receipts, from both the theatre and the company.

"We are asking the traveling manager not to deduct any part of the performer's salary and are likewise asking the local manager not to deduct that day's salary from the attaches of the theatre. As I said before, this is simply a donation from the house and the show.

"After giving this matter considerable thought, we have concluded that our business is worth protecting, and we know of no better way of doing this than by cementing the friendship between the burlesque manager and the actor, which can be carried out by giving them an enjoyable club house. Every branch of the theatrical business has a club house or home of some kind for their people in New York, except the burlesque profession. We at one time, had thought of affiliating with the National Vaudeville Artists, but the plan did not seem to develop with any success. The burlesque actor did not feel at home in the vaudeville actors' club house, but really felt that he was entitled to one of his own.

"As soon as the necessary funds can be arranged for, we propose to build a first class club house somewhere around the vicinity of Longacre Square, where the members of the burlesque profession, both male and female, will receive a cheery welcome and be made to feel that they are in their own home.

"Won't you kindly instruct your local representative to govern himself according to the lines of this letter and let us hear from you, send me a check for whatever the receipts of that day may be, both matinee and night performance. Yours very truly,

"I. H. HERK."

LEAVES "PEEK-A-BOO"

Inez Rieberg closed last week with the "Peek-a-Boo" Company in Hartford, and left for her home in Sault Ste. Marie, Mich, where she will remain a few weeks with her parents. She will return to the show later.

"PROPS" CHANGES SHOWS

Bill La Rue opened with the "French Frolics" in Hoboken this week as property man, replacing Joe Grossman, resigned.

Burlesque News Continued on Page 27

"HAPPY NEW YEAR" TO ALL

It is with many thanks that "Sid" acknowledges Christmas greetings, through these columns, from the many friends who so kindly remembered him. And he wishes them all the very happiest New Year possible.

Ben Kohn, Alfarett, Symonds, Billie Barnette, Nellie Nice, Sarah Hyatt, Midgie La Mont, Grace Tremont, Ernie Mack, Mr. and Mrs. Eddie Cohn, Martin J. Wigert, Eddie Lloyd, Billie Rankin, Sim Williams, Al Martin and Lottie Lea, Dolly Davis, Mr. and Mrs. George P. Walsh, Theda Bernard, Mr. and Mrs. Geo. H. Jeannette, Anna Sawyer.

Billie "Beef Trust" Watson, F. E. Walters, Mr. and Mrs. Louis Gerard, Frank E. Hanson, Frank J. Noonan, Babe La Vetta, Harry Lang, Dolly Sweet and Russell Hill, Larry Nelms, Pearl Lawler, Hazel Alger, Bill Paulscraft, Mr. and Mrs. Thos. R. Henry, Bob Kearney and Gene Carr, Edgar Bixley, Geo. Davis Wiest, Marty Collins, Ada Lum, Claude L. "Duke" Boyd, Katherine Pearl.

H. Kahn, Mr. and Mrs. Ardell and Son, Mr. and Mrs. Bowman and Son, Mr. and Mrs. Murphy and Son, S. Jaffe, Phyllis Eltis, Ted and Frankie Burns, Joe Opp, Mrs. Pete Barlow and her daughter Flora, Clyde J. Bates, Jack Fay, Mattie Billie Quinn, Bert Bernard, Alexander Saunders, Sadie Banks, Joe Kelso, Sim Williams, Cliff Bragdon and Norma Barry, Billie Hexter, Lester and Grace Dorr, Kitty Warren, Mr. and Mrs. Joe Marks, Mr. and Mrs. Benny Howard, Ethel and Jimmie McInerney, I. B. Hamp, Lena Daly, Hazel Lorraine and Anna Connors, Mr. and Mrs. Robt. C. Shoenecker, Martini and Sinai, Frank Harcourt, Benton and Clark.

Doctor Simeon A. Steeves, Mr. and Mrs. Edwin De Coursey, Harry Steppe, Max D. Quitman, Margie Catlin, Jacque Wilson, Frank Finney, Dot Barnette and Mike Kelly, Mr. and Mrs. Howard C. Washburn, Lillian Holmes, Frank and Frances Damsel, Geo. Young, Mr. and Mrs. Harry Peterson, Sam S. Clark, Walter Myers, Charles A. Foley, Curley and Irene McGowan, Emmett Callahan, Lew Kelly.

Shirley Mallette, Frank F. Eagles, Grace Goodale, Madam Worth, Mollie Williams, Ollie Mack, James H. Curtain, Babe La Tour, Billy Spencer and Anna Armstrong, Eldredge Company, Mrs. Frieda Katz, Mr. and Mrs. Don Clark, R. H. Moeller, Frank Penny and Mae Stantley, Mr. and Mrs. Murray Simon and Son, Frank E. Freeman, Helen Gibson, Ed "Dollar Sign" Daly, Babe De Palmer, Fred A. Bussey, Mr. and Mrs. Tom Howard, Flaig and Beall.

Harry and Jere Bernard, Arthur and May Weinberg, Arthur Harris and Charles H. Clarke, Hugh M. Shubert, Frances Cornell, Eddie Minetti, of the team of Minetti and Sidelli, Sliding Billy Watson, Eddie Bozo, Fox and Family, Jimmy Powers, Walter C. Isaacs and Al C. Hurst of the New Bay State Hotel, Worcester, Wilson and Aubrey Trio, Mrs. R. E. Patton, Wee Mary McPherson, Sam Bachen, Mr. and Mrs. Sam Reider.

Frank L. Smith, Manager Rialto Theatre, Newark, Ben Holmes, Mort and Ina Hayward, Minsky Brothers, Violet Pearl Meehan, Jack Conway, B. M. Garfield, Dan Guggenheim, Teddie Russell, Bonnie Lloyd, Ed C. Jordan, Bobby Clark, Paul McCullough, Harry Kelso, Harry Freeman, Jack Lewis, Staff and Balzar, Anita Balzar, Sophie Balzar, Mike Zelenko, Florence Darley, May Meyers, Annette Creighton, Vernee, Ben Grinnell, Harry Wilde, Pierette.

Flo Kelso, Blance Elliott, Phil Helms, Seven Musical Spillers, Florence Palfrey, Grace Cornwallis, Buddy Thorne, Ina Riberg, Corinne Brown, Poppy Robbins, Kitty Starr, Lucette Printemps, Harry McMinn, Six High Steppers, Adele Seidler, Marion Gasnier, Violet Pardue, Peggy Trevor, Olive Birt, May Birt, Kelso Kiddies, George Dugan.

NEW YORK CLIPPER

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FOREIGN FILMS

Following the success of "Passion" at the Capitol Theatre here, where this excellent feature film production from Germany received its initial American presentation, it is more than probable that American film producers will now be rushing to Germany and other European centers for feature pictures. For, it is characteristic of American enterprise to besiege any sort of mart, once it has contributed a successful product.

And, if such proves to be the case, it is not unlikely but what, within a comparatively short time, the American market will be glutted with a plethora of mediocre European feature films. A large percentage of these films will be acquired here and, as a result, American exhibitors will lose a great deal of money.

Just because one foreign film achieves success in this country is no reason to suppose that every film importation will attain success. The fact is that, for every successful feature of foreign make the American market has at least ten successful ones to offer.

It is characteristic of Europe that it can work on one thing for a long time and, after it is finished, can either awe or startle the rest of the world with the finished product. This applies equally to a creative or artistic product or something that has been fabricated.

But, in this country, the tendency is to produce good things on a wholesale scale. Thus, for every feature film produced throughout Europe, there are at least ten produced in this country alone. As a matter of fact, America is by far the largest producer of film matter in the world.

So, it is to be expected that a large percentage of the feature films produced in this country will not come up to the high level set by one European feature film containing the best that Europe has to offer. And, if that one feature film could fill the needs of the American market, we, for one, would be the first to advise American exhibitors to grab it. But it so happens that the average American film is much better than the average European feature film that American producers have established an artistic standard that Europe still has to shoot at and that film productions sent over from Europe during the last ten years have, for the most part, resulted in a loss to the Americans who acquired them. Nor are we unmindful of the success of "Cabiria" and several other European feature films exhibited here within the last ten years.

But what we particularly wish to point out to American exhibitors is that it is safer for them to patronize American film productions than to be rushing into the European market because of the success of one picture. Another thing we mustn't forget; American pictures are more successful in Europe at the present time than their own productions.

We won't have to bend the knee to any country in the matter of producing good pictures. And, if American exhibitors keep this uppermost in their mind, they will save themselves a great deal of money by sticking very closely to the home market.

TWENTY-FIVE YEARS AGO

Fanny Rice appeared in "Nancy at the French Ball" at the Columbia theatre, San Francisco.

Helena Mora starred in "A Modern Mephisto."

Charles H. Hopper appeared in "Chimmie Fadden."

"A Man in Love" was produced by John Drew's Company.

John Hare made his first American appearance at Abbey's Theatre, New York.

Georges Edwardes' Company produced "An Artist's Model" at the Broadway Theatre, New York.

Miaco's City Club Company played to $2,154.85 on the week at the Theatre Unique, Brooklyn.

F. A. Mills published "The Old Church Bell" at Detroit, Mich.

Banks Winter was singing at Smith's Casino, Chicago.

Marty Ward was a member of the original Newsboys' Quintette, with Gus Edwards, Johnny Kelly, Leon Hudson and Happy Schuman. They were members of Hyde's Comedians.

Answers to Queries

M. J. K.—Grock, the clown, is a Frenchman despite his English accent.

T. H. J.—"His Honor Abe Potash" played at the Bijou Theatre, New York.

El La. M.—Art. Hall is a brother of Earl Marks. They appeared at Great Falls.

T. H. J.—Lew Dockstader who formerly headed his own minstrel company is the same Lew that is now in vaudeville.

T. H. J.—Selma Fetter made her debut in "The Wife" at Macauley's Theatre, Louisville, Ky., on January 29, 1881.

M. H. J.—"Young Mrs. Winthrop" was produced at the Madison Square Theatre, New York, on October 9, 1882.

T. H. J.—"Lights of London" was first produced at the Union Square Theatre, N. Y., on December 5, 1881.

M. K. J.—"Hazel Kirke" closed on May 31, 1881 at the Madison Square Theatre, N. Y., after 486 consecutive performances.

Y. H.—Frances Pritchard, supported by Edward Tierney and James Donnelly are presenting the "Dance Duel" in vaudeville.

M. K. J.—"One Night in Rome" is the name of the play in which Laurette Taylor appeared this year in London.

H. J. K.—Henri Scott, the bass singer now in vaudeville, was a member of the Metropolitan Opera House cast.

K. H.—Hammerstein's Victoria Theatre was at the corner of 42d street and Seventh avenue, New York City. The Rialto, a motion picture house, now stands there.

T. H. J.—E. T. Paull wrote and published "The Burning of Rome." Don't know how many copies were sold but it enjoyed an enormous sale.

M. J. H.—Ben C. Porter was murdered and Maurice Barrymore seriously wounded by James Currie at Marshall, Texas, on March 20, 1879. Porter was buried in New York shortly after. Currie was adjudged insane.

D. S.—Keith's New Theatre, Boston, opened on March 26, 1894. The opening bill consisted of the following acts: "Ship Ahoy," Dorothy Denning, Barra Troupe, Lydia Yeamans Titus, Alice Shaw, Conway & Leland, Tourage Arabs, Julie Mackey, Daly & Devere, Demonio & Pantzer.

The closing bill at the Bijou and Gaiety included Sherman & Morrissey, Les Freres, Frank Moran, Byron & Evans, McBrade & Flynn, Mlle. Delmore, Guyer & Goodwin, The Beanfords, Wills & Barron, Ford and Francis, Senorita Manetta, Kitty Clayton, California Quartette, Juggler Orville, Lucier & Archmore, Thompson & Collins and Louise Horner.

GOODWIN'S FATHER MUST PAY

Through a decision handed down last week by Judge Cohalan, Marc Klaw and A. L. Erlanger have won the first point in their suit against the estate of Nat Goodwin.

When the administrator of the estate of the late comedian filed the account showing the assets of the estate, Dittenhoefer and Fishel, on behalf of Klaw and Erlanger objected to the account on the ground that the administrator had failed to account for the proceeds of a judgment in the sum of $15,374.56 obtained by Goodwin against a film company. This judgment had been paid and satisfied, and it was claimed by the administrator that it had been assigned to him.

Objection was made on the ground that Klaw and Erlanger had procured a judgment against Goodwin in the sum of $7,942.74, and that the assignment had been made to evade payment of their judgment.

The attorneys for the administrator moved to dismiss this objection before Surrogate Cohalan on the ground that the court had no jurisdiction to try the case. Judge Cohalan has denied this motion by the administrator, holding that the Court did have jurisdiction.

JEFFERSON DIED IN DEBT

Joseph Warren Jefferson, actor, and son of the late Joseph Jefferson, left liabilities of $2,879.45 and assets of only $495.92 when he died on May 1, 1919, according to a reappraisal of his property, just filed in the Surrogate's Court, which, for the second time, is exempted from inheritance taxation.

Although, by his will, executed September 11, 1905, Mr. Jefferson gave his two children—Warren Jefferson, of New Iberia, La., and Marion J. O'Day, of 2708 Avenue G, Brooklyn—each $10,000, and the remainder of his estate to his widow, now Blanche B. Jefferson Chase, of 135 Freeman street, Brookline, Mass., an appraisal of his property, filed last January in the Surrogate's Court and which was exempted from inheritance taxation, gave his liabilities as $2,879.45 and assets of only $389.99.

According to the papers then the liabilities were $1,400 due to the widow for money loaned; $1,265.71 due to Jackson and Curtis; $15.75 for executor's commissions, and $197.99 for administration expenses.

"THE SAME TO YOU"

The CLIPPER wishes to acknowledge the receipt of Christmas cards from the following: Wellington Smith, Arthur Klein, Will Von Tilzer, J. A. Decatur, Carl Vandersloot, E. F. Bitner, Joe Keit, Harold Vosburg, Billy B. Van, Ralph Menzing, Capt. Geo. Bray, Wm. Noble, Selbini and Grovini, Happy Benway, E. S. Tomlinson, Mr. and Mrs. E. R. Sterling, Harry Levey, Eugene Kelcey Allen, Ted Edelman, The Opels, Richard Pitrot, Lydia Yeamans Titus, Frank Lane, Jack Reid, Torcat, Flor Daliza, F. P. Sagerson, Margie Hilton, Murray and Alden, Josh and Carrie Holbrook, Elsie Janis, Gus Sun, Will Christman, Mr. and Mrs. Walter S. Wells, Fred and Daisy Waldmann, Mrs. Em McCarty, May Wirth, Jack Edwards, Charlie and Addie Wilkens, Olga Worth, Gene Lewis, Eugene J. Murphy, Vera and Tom Patts, Mr. and Mrs Howard Thurston and Jane, Charles E. Taylor, Frances and Frank Damsel, Pearl Livingston and children, Violet Dale, George M. Rosener, Mullini Sisters, Harry Clark, Dan Guggenheim, Phil A. Paulscraft, May Howard, Florence Bennett and Paul Cunningham, Mildred and Harry Rouclere, Al. Fostell, Laurel Lee, Erba Robeson, Belle Brandon, Georgine Brandon, Ed. Rogers.

Rialto Rattles

NOW THAT IT'S ALL OVER—

How many will make lemonade?

IT'S A CINCH—

Many a janitor was the recipient of a lot of cigars that the donor never bought.

UNDER NEW ACTS—

Wonder whether we shall see in the near future "Mr. and Mrs. James Thornton!"

WITH THE ADVENT OF THE NEW YEAR

Will we still have to ponder, "Why is a telephone girl?"

THIS WEEK

Nearly time to make those new resolutions; there'll be plenty of time to break them, later.

NO DOUBT

If Anatol Friedland ever goes back in the music publishing business he may endeavor to keep the Wolfe from the door.

$10,000 REWARD

For any composer of musical comedy melodies who has never heard of Gilbert and Sullivan!

$10,000,000 REWARD

For any composer who has heard of Gilbert and Sullivan who never tried to write a musical comedy.

NOT LITERALLY, WE HOPE

A recent electric sign on Fox's Crotona Theatre displayed the following:
The Devil To Pay
Phil Baker.

ALTHOUGH—

Frank Tinney, the comedian of "Tickle Me," received the "Blue Ribbon" on that near perfume he bought that turned out to be a watered stock, he is sure that it was not scent from Heaven; Merry Christmas.

WHAT'S THIS?

Walter Kingsley, head of the Keith office publicity department, gave all the members of the department in the various branches a copy of Robert Louis Stevenson's "Learning to Write" as a Christmas gift.

APOLOGIZED

Kid Broad, the prize-fighter, some time ago was washing up in the general wash room that one sees in some of the smaller hotels on the road. Seeing a tooth brush lying on the washstand, he used it. The owner, returning for the brush, saw Broad and said, "Hey, that's my tooth brush!" "Oh, excuse me," said Broad, "I thought it belonged to the house."

SUGGESTIONS

Save up those ties, crazy quilts may come back into fashion.

There may be another sugar shortage and that near candy'll be handy.

Suspenders that are too short may be cut up for garters.

Garters that are too short may be sewn together for suspenders.

Cigars, when properly handled, make excellent Roman Candles (July 4th).

THE ONLY WAY

The resourcefulness of stock actors in making the best of a contretemps is well known among those who make the playing of repertoire a business. A certain actor some years ago, however, exceeded the limit. In an important scene, he was supposed to kill himself in a jail cell. The gun didn't go off, he had no bottle of poison, no knife. Fusing around at the iron bars of the cell, he was seen to place both hands to his mouth and then in the apparent throes of death, heard to hoarsely murmur, "My God, I've swallowed the file."

MELODY LANE

INCREASE IN PRINTING COSTS ENDS HOPE FOR TEN CENT SONGS

Arbitrators Award Increase to Printers Ranging from $2.50 to $5 a Week—19,000 Workers Affected and New Scale Will Materially Increase Cost of Song Production

All hopes for reduction in the price of musical publications, and the return of the popular song hits to the ten cent stores, at least at any time in the near future, were dashed to the ground last week when the printing trades arbitrators announced the award of wage increases to members of the various book and job printing unions.

Nineteen thousand members of eight unions in the trade in New York City will receive weekly increases ranging from $2.50 to $5. The increases are made retroactive to October 1.

The unions had asked for increases ranging from $12 to $18 a week, and it was said unofficially that while they were not satisfied with the increases awarded by the arbitrators, the granting of any increases at this time is considered a victory for organized labor.

Prior to the expiration on October 1 of the agreements between the unions and employers the unions submitted demands for increased wages. The employers offered a flat increase of $4, which was rejected. Later the employers withdrew their offer and decided to submit the matter to arbitration in accordance with their contract.

The three arbitrators are George W. Kirchwey, former dean of the Columbia Law School and now professor of penology at the New York School for Social Work; William M. Leiserman, impartial chairman of the labor adjustment board of the Rochester clothing industry, and William F. Ogburn, professor of economics at Barnard College.

In awarding the increases they acted separately, each arbitrator hearing the case of two or three unions. The awards were made on the basis of a 7 to 10 per cent increase in the cost of living from January 1 to October 1, 1920.

The employers, after withdrawing their original offer of a $4 increase, maintained that no wage increase should be allowed at this time. They are bound, however, to pay the awards by a contract with the unions in return for an agreement not to strike for two or three years to come.

Sixty-five hundred members of Typographical Union No. 6, receiving $45 weekly, are increased $5; they asked for an $18 increase.

Twenty-eight hundred members of Press Assistants' Union No. 23, receiving $39 are increased $4; they asked for an $18 increase.

Twelve hundred members of Job Pressmen and Job Press Feeders' Local No. 1 are increased $4 for pressmen, who get $40, and $3 for feeders, who are being paid $29; they asked for a 40 per cent raise.

Twenty-eight hundred members of Pressmen No. 5, receiving $46, are increased $5; they asked for 40 per cent more.

Fifteen hundred members of Paper Cutter's No. 119, consisting of 900 cutters and 600 sheet straighteners—cutters receive $42 and are increased $3.50; straighteners get $37 and are increased $3; they asked for 25 per cent more.

Four hundred members of Paper Handlers No. 1, receiving $35, are increased $3; they asked for $15 more.

Two hundred members of Mailers' No. 6, receiving $37, are increased $3; they asked for 30 per cent increase.

Twenty-one hundred members of Bindery Women No. 43, receiving $27.50, were awarded $2.50 more, the lowest increase; they had asked for a $12 increase.

To just how great an extent the above awards will affect the cost of sheet music production can only be estimated, but it at least is of sufficient size to make the wholesaling of music at six and a half cents per copy (the rate which the ten cent stores established some time ago) entirely out of question.

Music men are looking forward to a cut in paper prices, but whatever it is, it is not expected to be large enough to overcome the printing increase.

HENRY STERN ON VACATION

Henry R. Stern (S. R. Henry), composer of "Little Miss Charity," "Indianola," "Now I Know," and other numbers, for many years associated with the music house of Jos. W. Stern & Co., severed his connection with the music house at the time Edward B. Marks took over the Stern interests in the firm.

When seen at his home, No. 808 West End avenue, New York, Mr. Stern stated that he was about to take a long deserved vacation, and although several propositions had been made him, he would not make any immediate decision.

GREAT PRESENT FOR ABRAHAMS

Belle Baker, the vaudeville headliner, in private life the wife of Maurice Abrahams, professional manager for the Waterson, Berlin & Snyder Co., on Christmas day presented her husband with a wonderful gift in the form of a ten-pound son.

Both mother and son are doing finely.

HIBBELER PLACES SONGS

Ray Hibbeler, the Chicago writer, is placing a number of songs with local music publishers.

ADAMS IS KEIT ASSISTANT

Eddie Adams has been appointed assistant to Joe Keit in the management of the J. H. Remick & Co. retail stores.

WEST IN SAN FRANCISCO

Eugene West, the songwriter, is spending the winter in San Francisco. West and his former wife, Katharine Henry, were divorced in Los Angeles early in December and West left there shortly afterward with the idea of coming back East. Music conditions on the Coast are such that he decided to spend the winter there.

"SANDMAN" LEADS CATALOGUE

The "Japanese Sandman" song in the Remick catalogue is leading all its numbers in point of sales. This song, which began to attract attention a few months ago, has increased wonderfully in popularity and is now one of the biggest sellers that the Remick house has issued in years.

"MIDNIGHT" A BIG FAVORITE

The Vandersloot Music Co. has a big success in "Midnight," one of its recent releases. It is a big favorite with the orchestra leaders and is being played by scores of the best organizations.

POWERS WITH SHERMAN CLAY CO.

Richard Powers is representing Sherman, Clay & Co. in the east, and is exploiting a new number called "Do You Ever Think of Me?" as the successor of "Whispering."

MANY CLAIMS AGAINST ESTATE

In an endeavor to straighten out the many claims of the music publishers against the estate of the late A. H. Goetting, the Springfield music jobber, E. C. Mills of the Music Publishers' Protective Association, made a trip to Springfield last week where a consultation with the attorneys for the estate was held.

His report to the music men on his return was far from encouraging. The Goetting estate, popularly supposed to be worth over a million dollars, will not reach anywhere near that figure and notes and claims against it amounting to many thousands of dollars have made their appearance. The Enterprise Music Supply Co., one of the Goetting businesses, owes music men a large amount of money and publishers hope that from it they may realize a portion at least of their claims. Whether the business will be sold at auction or continued with some representative of the publishers in charge, has not been decided upon, but it was one of the big paying properties of the late jobber and if continued, may pay off all claims. Some idea of its business condition can be formed by consideration of the fact that between October 4th and 20th, some $70,000 in cash was sent from it to the Springfield office of the late Mr. Goetting.

Morris Richmond, for years its manager, resigned shortly after Mr. Goetting's death and at present, he has not decided upon his future business course. If the business is to be sold to music publishers who are at present interested in getting control of it or if it is to be continued under the supervision of the Music Publishers' Protective Association, Mr. Richmond will doubtless return as its head, in which event all of the music men's claims will doubtless in time be paid.

Goetting was supposed to be worth between one and two million dollars and according to a statement made by one of the attorneys for the estate had a Bradstreet rating of a million dollars. Since his death, however, claims amounting to over $700,000 against the estate have made their appearance. Goetting did not incorporate his various business enterprises, but conducted them under various trade names, a procedure which complicates the settling up of the claims.

HARMS STARTS "AVALON" SUIT

T. B. Harms and Francis, Day & Hunter have commenced an action at law against Jerome H. Remick & Co., in which an injunction restraining the Remick Company from further distribution of the song "Avalon," is asked, also an accounting of the profits from the sale of the piece.

Al. Jolson and Buddie De Sylva are also made defendants in the suit.

The Harms Company alleges that the song "Avalon" was written by Jolson and De Sylva while under contract to write exclusively for the Harms Company.

The title page of the song bears the names of Al. Jolson and Vincent Rose as the writers of the song, but the Harms Company alleges that Jolson and De Sylva wrote it.

This is the second suit to be filed within the past few weeks in connection with the song. G. Riccordi & Co. filed the first, alleging that the melody of the song is an infringement on one of the principal arias from the opera "La Tosca."

"Avalon," although but a few months old, is one of the biggest song hits in the country. It was first sung by Jolson in the "Sinbad" show, and scored immediately. It has since been featured by scores of singers, is a big hit with the orchestras, and is one of the biggest sellers of the year.

LORETTA MILLER TO MARRY

Loretta Miller, for several years with the Waterson, Berlin Snyder Co., is leaving the music house to become the wife of M. L. Taradash, a non-professional.

MARKS ISSUES A STATEMENT

Edward B. Marks, who last week took over the business interests of his former partner, Jos. W. Stern, in the music publishing house of Jos. W. Stern & Co., this week sent out a statement in connection with the taking over of the business.

He said in part:

"The purchase of Mr. Stern's interest will in no manner affect our cordial relationship. The catalogue remains intact in every particular, the old firm name will be gradually dropped, or at least changed to the Edward B. Marks Music Co. (formerly Jos. W. Stern & Co.). Eventually my brothers, who have served the firm faithfully for over 20 years, will receive due consideration through an interest. The nature of the business will practically undergo little change, excepting that the character of the music published will have a tendency toward the better class. We will specialize in the world's best music, both American and foreign.

"The Edward B. Marks Music Co. will occupy the same premises in the Mark-Stern Building, 102-104 West 38th street, for about a year. I have an option on an important site near Times Square, and may build or locate in some other building, where professional offices, stock rooms and executive offices can all be combined.

"I would like to take this occasion to extend to managers, musicians, artists, authors, composers, to the profession generally, to the entire music trade, and to all friends that I have come in contact with in a publishing career of 27 years, my sincerest appreciation of the countless courtesies I have enjoyed at their hands.

"The one thing that pleases me most is that I have a genuine regard for several of my fellow publishers, even though the competition is keen. I believe I retain and enjoy a fair measure of their confidence and respect. Sometimes I truly feel about it all, very much like what Hogarth says in his queer little book of anecdotes: 'I have gone through life pretty much to my own satisfaction, and I hope in no respect injurious to any man.' This, I may safely assert that I have done my best to make those about me tolerably happy, and no one can say that I ever did an intentional injury.

Scarcely any other business brings one in touch with so many and so varied temperaments, and I know of no line in which a man is confronted with so many problems. Yet looking back over the years, I feel that I have been rewarded by the genuine friendship of a legion of friends."

MECHANICAL BUSINESS POOR

Business among the mechanical reproducing concerns, both rolls and records is reported to be exceptionally quiet. So quiet is it in many quarters, that many rumors regarding the ability of many to weather the financial storm are being freely circulated among the music men.

The appointment of a receiver for the Emerson company caused much surprise and this was quickly followed by rumors that another big company was in financial difficulties. The roll manufacturers are freely stating that business is particularly poor. Unfortunate as this condition is, there is some satisfaction for the publisher in realizing his importance in the world of music. When the slump in music sales first made its appearance, the roll and record makers were doing a great business. So large in fact, that in many instances they forgot the importance of the publishers and some even went so far as to state that the publisher was secondary in importance.

The shortage of song and instrumental hits has doubtless convinced the mechanical men of the publisher's position in the field, as without the big popular drive on the published tunes the demand for the mechanical reproduction is almost nothing.

May Wirth and Company are booked solid until June.

Virginia Dare, wife of Sydney Jarvis, gave birth last week to a son.

Dorothy Doyle will shortly be seen in a new single on the Keith time.

Paul O'Neill has been signed with the Shuberts for a period of five years.

Anna Fitziu, the opera singer, was robbed of a valuable ring last week.

Elaine Maye has been booked for an indefinite engagement at the Moulin Rouge.

Fern Rogers, ingenue prima donna, has been signed with Carlton Hoagland's act.

Billie Bowman is playing a route of twelve weeks over the New England Keith time.

Tom Brown is now giving instructions each Friday night to the Keith's Boys' Band.

Edna Dreon is recovering from her recent illness and hopes to resume work shortly.

Adele Devereux, an Oriental dancer, has been engaged for "The Passing Show of 1920."

Arthur Kretlow is staging Cleveland Bronner's ballet in "The Passing Show of 1920."

H. E. Brown has been appointed manager of the T. and D. Theatre in San Jose, Cal.

Moran and Wiser, and **Orth and Cody,** have been given a three-year contract by the Shuberts.

Chaulsea and Kimmy have been booked for a ten weeks' engagement at the Bluebird, Montreal.

Sheldon K. Viele will design the scenery for "Miss Lulu Bett," Brock Pemberton's new production.

Diane Osti, who formerly appeared with Julian Eltinge, was married last week to Eric C. Winston.

Lorna Volare has been added to the cast of "Woman to Woman," a new play by Michael Morton.

May Buckley has been engaged as leading woman of the New Prospect Stock Company, Cleveland.

Claire Martin opened with a new act at the Star last week and has been routed over the Loew time.

Dudley, Pinard and Dettlo, have been added to the cast of Gus Hill's "Bringing Up Father" company.

Cordelia Tilden has returned to her office in the Putnam Building after a ten days' business trip to Chicago.

Leonard and Porray opened Keith's Toledo last week for a route over the Keith middle west time.

Ben Roberts, through Tilden James, has been added to the Brandon stock company as leading man.

Leo Tomsky is the new musical director of the Verdi Theatre, San Francisco, located in the Latin district.

E. A. Bachelder has been appointed publicity representative for The Vanderbilt Producing Corporation.

Si Hess has been obliged to cancel his booking owing to an injury which prevents his playing the piano.

Elizabeth Hines has been engaged as prima donna of the new Pat Rooney and Marion Bent musical comedy.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 28)

Brennan and Marley opened a twelve weeks' engagement on the Loew time at the Warwick, Brooklyn, last week.

Eva Lynn is to replace Jane Richardson in the role the latter created in "Pitter Patter" when it goes on the road.

Phillip S. Kamm returned last week from a three months' trip to the coast, combining business and pleasure.

Al Goodman has been engaged to conduct the orchestra at the Winter Garden for "The Passing Show of 1920."

Louise Closser Hale will have the role of grandmother in "Miss Lulu Bett," opening at the Belmont next week.

Mae Dealy, formerly part of the act known as Joe Dealy and Sisters, is now assisting Harry Walker as secretary.

May Macauley and **Clarice Stockdale** have been placed by Harry Walker with Oscar Styne to do a mind reading act.

Sam H. Mayer, manager of the Loew Hippodrome, Portland, Ore., is in San Francisco spending his holiday vacation.

Virginia Bigham, formerly known as "Dainty Virginia," has been placed as a feature with "Ting a Ling" in vaudeville.

Virginia Carr is no longer connected with "Crysomancy" nor under the management of William F. Jones, the manager.

Harry Jolson is to be starred in Joe Woods' new show "Oh, Girlie, Girlie," to open Christmas Day at Amsterdam, N. Y.

Tommy Mullens, in "Scrambled Finance," closed on the Keith time at Pittsburg and will shortly open on the Loew time.

Thomas Phillips, producer of stage spectacles, sailed for Bermuda on Saturday to stage the revival of "Pinafore" there.

Ed. Renton returned from his trip through New York State last week and is back at his desk in the Keith Booking Office.

Walton Bradford has acquired "Concerning Claudia," a comedy by Harry Chapman Ford, for production later in the season.

The Darling Sisters, Bernice La Rue, Hayes and Hayes, Marjorie Sweeter and the **Wood Sisters,** are playing Healey's, Boston.

Morris S. Silver, of the W. V. M. A., will furnish the acts for the new "Blue Room" recently opened at the Lexington Hotel Chicago.

Jack Connors attached the Wilke Amusement Company show in Chicago last week for alleged cancellation of contract.

Leonard and Willard have settled their case with Allen S. Tenney and have accepted a new act called "A Pair of Fights" from him.

Ardelle Cleaves, Delphie Daughn and the **New York Comedy Four** have been booked for the Walton Roof, Philadelphia, by Tilden James.

The Tip Top Four, recently seen in vaudeville, opened this week with **Mitzy's** show, "Lady Billy," billed as "The Lady Billy Quartet."

Dr. De Maxim DeGrossi has been appointed musical director of the Rialto Theatre Orchestra, San Francisco, succeeding A. Colletti.

Lawrence A. Cuneo, engaged in the theatrical business in a managerial capacity, has been appointed assistant States Attorney in Chicago.

Estelle Duprey, prima donna in burlesque, has obtained a divorce from Ralph C. Buerstetta, song writer and orchestra director.

Arthur Pekelner has returned from a three months' engagement at the Arcadia in Detroit and is now playing at the Broadway Gardens.

Belle Slaughter, formerly a Ziegfeld chorus girl, secured a divorce last week from David Cohan, a lieutenant in the United States Army.

Douglas Doty, formerly editor of the *Century Magazine,* has been signed for the scenario staff of Realart in Los Angeles, under Elmer Harris.

Madelon La Varre, the French singer, is rapidly regaining her health following an operation and will shortly rejoin the Century Roof show.

Arthur Kay, former director of the Grauman Sunday Concerts, Los Angeles, has been engaged in a similar capacity at the Coliseum, Seattle, Wash.

George P. Huntley, English comedian, has purchased an estate at Great Neck, L. I., and intends to become an American citizen in the near future.

DeVoe and Taylor billed as "The Violinist and the Prima Donna in Moments Musical," closed their engagement on the Pantages Circuit December 4th.

"Indian Joe" Crawford, film actor, and **Princess Oretta Wallace,** Hawaiian vaudeville actress, last week procured a marriage license from the City Clerk.

Antoinette Walker has been re-engaged by the Coburns for her original role in "The Yellow Jacket," to be presented at special matinees at the Cort Theatre.

Bob Gilbert, last season with the "Big Review" company, and this season in vaudeville with Kitty Doan, is in rehearsal with the new "Passing Show."

Franklyn Fox, recently with Ethel Barrymore, returned to New York last week from Holyoke, where he had been leading man with the P. F. Shea company.

The Crescent Comedy Four, doing the Avon Comedy Four's "The New Teacher" act, were held over for four days at the Casino Theatre, Salt Lake City, last week.

Gus Edward's Song Revue is playing Pittsburgh this week and comes into Brooklyn the following week. Clara Carroll and Lucille Moore have joined the cast.

Bessie Sankey, ingenue, who has been playing in one of the Fuller Dramatic Stock Companies in Australia, returned on the steamer *Ventura,* Tuesday of this week.

Charles Ellwood, a member of the singing trio of **Fredericks, Ellsworth** and **Thompson,** playing the Loew time, was married last week to **Celeste Leslie,** a non-professional.

Ray E. Reilly, formerly general musical director of the Poli Circuit, has been engaged by Ben. E. Jackson as musical director of the orchestra at Fox's Audubon Theatre.

The Jordan Sisters, just returned from an eight weeks' engagement with the Publionnes' Circus, Havana, Cuba, are appearing in a new act at the 81st street theatre this week.

Bob Hunt's new revue, with eight girls and one man, opened at the Columbia Theatre, Far Rockaway, this week, and has been routed over the Loew New York and southern time.

Robert W. Edney, ticket seller at Powers Theatre, Chicago, was awarded $50 by the *Tribune* for being the most polite person met by a representative of the paper during the day.

Ethel May Shorey closed her sixth New England season at the Orpheum, Danielson, Conn., last Saturday, and will rest until the opening of the seventh season, the first week in February.

Jeanne Danjou, formerly of Lille, France, who has appeared in opera, has been added to the cast of "The Passing Show of 1921," and will make her debut in this country in the show.

Frances Slotchen, private stenographer to **Joe Leblang,** the cut-rate ticket man, announced her engagement last week to **Milton H. Cohn,** in the mercantile business.

J. J. MacArthur, manager of Ye Liberty Playhouse, Oakland, Cal., has recovered from his recent illness and will go ahead with plans for a musical comedy company headed by May Yohe to tour the state.

The McKenzie Sisters, formerly known as the Mack Sisters, opened with a new act at the Palace, Port Chester, L. I., last week, staged by Larry Sabalis under the direction of O'Donnel and Fitzpatrick.

Virginia Lee Corbin, eight-year-old motion picture star of "Jack and the Beanstalk," and other productions, finished a ten weeks' Pantages tour on the Coast last week and will soon come to New York.

Eugene and **Helen Leonard,** and **Pietro Pastora,** were placed with the Berger Buckley Bazaar Company by Ed. A. Wilson and are playing a fifteen-week engagement through Pennsylvania and New York.

Peggy LeHay, who was seriously injured a few months ago in San Francisco, in an automobile accident, is out of the hospital and fast recovering. She will soon resume her work with the Harry Von Tilzer Company.

Paul Oscard, the young French dancer, who has charge of the choreography in the Rivoli, Rialto and Criterion theatre group, has opened a studio at 223 West Seventieth street, with children as his specialty pupils.

Walters and Walters replaced A. Robbins at the Broadway Theatre last week. Robbins took sick on Wednesday and they filled in on Thursday, finishing the week. This is the second time Robbins took sick at this house.

Ollitte, Bobby Weston and **Isobel Pegran** have been placed with the Zoura and Aboyy Company by Ed. A. Wilson, and open at Binghamton, N. Y., for a two weeks' engagement January 1st with six weeks to follow.

Jean and Tom Baldwin, a singing and dancing team formerly with the Jean Bedini revue at the Shelburne, Brighton Beach, have signed a four years' contract with Harry Walker and will be seen in a new revue after the first of the year.

Charles Dalton, Howard Lang, Fleming Ward, Donald Cameron, Frank Hearn, Freddie Goodrow, Thaddeus Gray, Walter Abell, Helen Holt, Edith Fitzgerald, Lois Bartlett, Nadia Gray and **Hazel Rice** will be in support of **Mrs. Fiske** in "Wake Up, Jonathan."

Bill Casey, erstwhile agent, who retired from the show business about a year ago, paid a short visit to New York this week, on his way from his Maine farm, where he is raising show animals, to Palm Beach, where he is going for business and pleasure. He will go to California after Palm Beach.

(*Continued on page* 28)

DRAMATIC and MUSICAL

"SALLY," ZIEGFELD'S LATEST PRODUCTION, ADDS TO HIS FAME

"SALLY." A musical comedy in three acts. Book by Guy Bolton, lyrics by Clifford Grey, music by Jerome Kern and Victor Herbert. Presented by Florenz Ziegfeld at the New Amsterdam Theatre, Tuesday, December 22, 1920.

CAST.

"Poups".....Alfred P. James
Roseland Rafferty.....Mary Hay
Sascha.....Jacques Rebiroff
Otis Hopper.....Walter Catlett
Mrs. Ten Broeck.....Dolores
Sally.....Marilynn Miller
"Connie".....Leon Errol
Comet Travers.....Phil Ryley
Blair Farquar.....Irving Fisher
Jimmie Hooper.....Stanley Ridges
"Babe".....Alta King
Fluff.....Betty Williams
Tot.....Barbara Dean
Kitty.....Vivian Vernon
Pickles.....Gladys Montgomery
Bobby.....Mary McDonald
Richard Farquar.....Frank Kingdon
Billy Porter.....Wade Boothe
Harry Burton.....Jack Barker
Ivan.....Earl Barroy

Florenz Ziegfeld, connoisseur of feminine pulchritude, played the role of Santa Claus to theatre-goers last week and presented, as a Christmas remembrance, about the most sparkling and vibrant musical production he has yet been identified with. "Sally" is not only gay and spirited, but unusually decorative. Marilynn Miller and Leon Errol, as the co-stars of the piece, are surrounded by a constellation of satellites that shine with but slightly less brilliance.

Miss Miller is a delight throughout. Not only does she strike the keynote of loveliness in her terpsichorean bits, but she sings in a manner just as delightful. She strikes her zenith in a butterfly ballet number which Victor Herbert composed for her. Here, as she flashed her twinking toes, she was greeted with as much applause as does the well known "Babe" Ruth receive when he dispatches the globule on a hurried flight over the Polo Grounds' grandstand.

And, while the dainty and captivating dancer was being showered with plaudits, the reception Leon Errol received was just as vociferous. He took as many falls while padding the checks in his role of a waiter as he did when he revealed himself as the Duke of Czechogovina. He also scored heavily through the medium of a comedy song entitled "The Schnitza Komisski." Then, when he tried to dance a Russian ballet number all by himself he took the house by storm, the laughs being accelerated every time his right leg refused to support him, his pitchings and tossings resembling a frail craft on a heavy sea.

"Sally" tells a Cinderella-like story of a little dishwasher in a Greenwich Village eating emporium, who, through the medium of her dancing, wins fame in the "Follies," and later, of course, a fortune, as most of those "Follies" girls do. This metamorphosis called for some acting in addition to singing and dancing and Miss Miller showed that she can do both. Masqueraded as a Russian dancer with a past, she gave proof that she can act a foreign part without the aid of a cigarette and a great deal of heavy make-up around the eyes.

The piece never lets down for a moment, the action being fast from start to finish. The costumes, as might be expected, are beautiful and gorgeous, especially in a garden scene. Here, the artistic hand of Joseph Urban is immediately apparent, the setting being one of the most beautiful he has yet offered to the public.

Walter Catlett, as a hick theatrical agent, also scored a distinctive hit. A charming foil for his comedy was the captivating and bobbed Mary Hay, who exhibited a dainty little voice and a charming personality.

"MARY ROSE," TYPICAL BARRIE FANTASY, HAS CHARM AND BEAUTY

"MARY ROSE." A three act play by J. M. Barrie. Presented by Charles Frohman; given at the Empire Theatre, on Wednesday evening, December 22, 1920.

CAST.

Mrs. Otery.....Ada King
Harry.....Tom Nesbitt
Mr. Morland.....O. B. Clarence
Mrs. Morland.....Winifred Fraser
Rev. George Amy...A. S. Homewood
Mary Rose.....Ruth Chatterton
Simon Blake.....Tom Nesbitt
Cameron.....Guy Buckley

A fantasy which is an enigma. Such is "Mary Rose," the new J. M. Barrie play which was presented at the Empire Theatre last week. There is plenty of the Barrie humor and whimsicality characteristic of the author, but, from an audience viewpoint, the play, at its end, remains a trifle illogical and baffling.

Ruth Chatterton, as the star, plays the title role with a winsomeness and charm that cannot be denied. With her as the medium, Barrie manages to touch the heart, while he attempts to answer the quest for some message. The author shows that he, like so many others, has been caught in the spiritualistic wave which has enshrouded England since the war.

The play deals with a sudden disappearance and reappearance, without the intervention of death. For this purpose, the author has created a mysterious island in the Hebrides. Visitors there are swallowed up and cut off from the rest of the world for various periods, at the end of which they return, apparently unchanged.

Mary Rose in her childhood, goes to this island. She vanishes for a month. Eleven years later, a wife and mother, she again visits the island, this time accompanied by her husband. They tarry, despite the protests of their Scotch boatman, who tells them how there are certain voices that, sometimes, call and lure a visitor, although no other hears them. The voices reach the young wife and she answers, disappearing suddenly.

This time, Mary Rose remains away twenty-five years. During the interim, time marks its ravages on those she has left behind. But, when she reappears from her trance, she is the same in body and mind as on the day she refused to listen to the violent protests of the superstitious boatman. She is bewildered by the changes that have taken place during her absence and she dies pining for her baby boy. Then, as a ghost, she continues to haunt her abandoned home, still searching for him.

The boy whom she left when she went to the mysterious island, has, during the interim, grown into a strapping Anzac, just returned from the war. He is told of the ghost and then comes face to face with it. She does not recognize the soldier as the little son she has been seeking. The last seen of Mary Rose is her released spirit mounting to the skies, while the heavens show a falling star.

Although playing a most inexplicable role, Miss Chatterton gives a most charming performance. Her support, too, is all that might be desired. Tom Nesbit is to be commended on his portrayal of the double role of Mary Rose's husband and son. O. B. Clarence, Winifred Fraser, A. S. Homewood and Guy Buckley are others who capably portray the various parts assigned them.

GUILD REHEARSING PLAY

The Theatre Guild has put into rehearsals a new play called "John Hawthorne," which will be presented shortly.

"DEBURAU" FINE ACHIEVEMENT, EVEN FOR DAVID BELASCO

"DEBURAU." A four act play from the French of Sacha Guitry, adapted by Granville Barker. Presented by David Belasco at the Belasco Theatre on Thursday evening, December 23, 1920.

CAST.

Jean Gaspard Deburau..Lionel Atwill
Marie Duplessis.....Elsie Mackay
Monsieur Bertrand
Bernard A. Reinold
Robillard.....Hubert Druce
Laurent.....Joseph Herbert
Laplace.....Rowland Buckstone
Justine.....Margot Kelly
Madame Rebard....Pauline Merriam
Honorine.....Isabel Leighton
Clara.....Marie Bryar
Clement.....Edmund Gurney
The "Barker".....Sidney Toler
The Money Taker.....Helen Reimer
The Unknown Lady..Lydia Burnard
A Journalist.....St. Clair Bayfield
The Lady with the Lorgnette
Eden Gray
Madame Rabouin.....Rose Coughlan
The Young Man.....John Roche
Maid.....Sallie Bergman
Master Charles.....George Ryan
Charles Deburau ....Morgan Farley
A Doctor.....John L. Shine
The Prompter.....Fred Bickel
Scene Shifter.....Robert Roland
Duchess.....Pauline Merriam
A Sweetheart.....Hope Southerland
A Lover.....Marinos Byron
Titine.....Mildred Call
Alexandre.....Edward Maurelly
A Gentleman.....Edwin Noel
Another Gentleman.....Nick Morris

"Deburau," adapted by Granville Barker from the French of Sacha Guitry and which David Belasco produced last week at the theatre which bears his name, marks a distinct achievement even for this master producer. In addition to the artistry and perfect staging of the piece, it revealed Lionel Atwill as a star of the brightest hue and one of the finest actors now appearing before the public.

The play, itself, is a biographical piece woven around the Deburau who, almost a century ago, was the idol of French theatre-goers at the Theatre des Funambules, Paris. His life tragedy serves as the theme, while, in the background, there move the interesting historical figures of the artistic world of that time.

Among them is the fascinating but heartless courtesan, Marie Duplessis, whose prototype has been immortalized in Dumas' "Lady of the Camilias." Deburau is introduced at the height of his fame and before the great love which eventually spells ruin and disaster enters his life. He is happy with his wife and son. Then the ravishing beauty of the brilliant Marie Duplessis causes him to capitulate to her charms and become so infatuated that his popularity wanes and dies.

But Marie's affections are centered on Armand Duval. Duburau waits and waits for her to come and say that she loves only him. Even at the end of seven years his passion has not cooled in its intensity.

Meanwhile his son has grown to manhood, but the father refuses to appear or allow his offspring to succeed him and retain the popularity of the name Deburau. When, eventually, a visit from the courtesan reveals the fact that love is no longer the controlling emotion of his life, he attempts to regain his popularity.

Mr. Atwill brings to the role of Deburau a most charming, eloquent and understanding performance. He stands as the impressive central figure of a thoroughly competent company. His scenes throughout are played with force and sincerity, as well as with deep feeling. Elsie Mackay is well fitted to the role of Marie, while Rose Coughlin, Sydney Herbert, Hubert Druce, Helen Reimer, Margot Kelly, Morgan Farley, as well as the others, comprise an exceptionally clever supporting cast.

Reviews Continued on Page 30

MITZI RETURNS TO NEW TRIUMPHS IN "LADY BILLY"

"LADY BILLY." A musical play in three acts, with book and lyrics by Zelda Sears, music by Harold Levey and produced by Henry W. Savage on December 14, 1920, at the Liberty Theatre.

CAST

Tom.....Harry Lang
Dick.....Lawrence Lee
Harry.....Harry R. Webster
George.....Ted Weller
Joe.....Mack Kennedy
Anastasia Kosiankowski
Beatrice Constance
Bateson.....Sydney Greenstreet
Mrs. Wallinford-Butler-Daventry
Jean Newcombe
Eloise.....Josephine Adair
Lucia.....Marion Barton
Elsie.....Billie Wedgewood
Gladys.....Harriet Arnold
Helen.....Willa Renard
Hildred.....Helen Halpren
Muriel.....Betty Diggett
Mildred.....Estella Birney
Edith.....Gwendoline Lamb
Senor Manuel Montijo..Arthur Uttry
Mlle. Viorcia....Beatrice Collenette
Slavaka.....Babe Stanton
Gaska.....Eleanor Livingston
Mariaska.....Anita Monroe
Vaska.....Helen Paine
Countess Antonia Celestina-Elizabeta-Selana-Wilhelmina of Pardove (Master Billy).....Mitzi
John Smith.....Boyd Marshall
Alphonse.....Charles Gay

"Lady Billy" is a musical romance with bright and tuneful score, put over by the fascinating Mitzi, who scored a personal triumph through her charming performance.

At all times a petite and engaging comedienne, Mitzi seemed even better than she has been before and her clear and bird-like tones, coupled with her illuminating presence, were alluring and productive of a piquant pathos.

In the vehicle, for which Zelda Sears is mainly responsible, the erstwhile actress and star of "The Nest Egg" has incorporated the story of a countess, who leaves a broken down Roumanian castle and embarks for Greenwich Village in America. There, masquerading as a boy, she earns a living as a boy soprano with the final denouement of discovery and happiness in the arms of her lover. There are many humorous touches and several pleasantly sentimental numbers.

The music is reminiscent at times, but, on the whole, tuneful and lilting.

The producer has staged the production well and peopled it with good singers and a comely chorus that worked with unusual zest and agility.

Arthur Uttry and Boyd Marshall were admirable, Sydney Greenstreet played a butler effectively, Jean Newcombe was convincing and Beatrice Constance a fascinatingly beautiful dusky belle.

"GIRL IN SPOTLIGHT" CHANGES

CHICAGO, Ill., Dec. 25.—Several changes have been made in the cast of "The Girl in the Spotlight," which opened here this week, but did a very poor business. Ben Folius has been replaced by Jack Reinhardt, who gave up his part to Bill Cameron. Agnes Patterson left the cast, and one of the chorus girls jumped in and took her place. The piece is at the Illinois Theatre.

HAS BOWLEGS STRAIGHTENED

CHICAGO, Dec. 26.—Ruth Gordon, who had been appearing in Booth Tarkington's "Seventeen," underwent an operation last week to straighten the shape of her legs and is now recovering. Miss Gordon's legs were much inclined to separate in the center and meet at knees and feet. In other words, she was "bow legged." However, she now can wear skirts as short as any other girl and feel proud.

VAUDEVILLE

TOM WISE AND CO.

Theatre—*Alhambra.*
Style—*"When a Man's Too Good."*
Time—*Twenty Minutes.*
Setting—*Full Stage (special).*

The one tough part of writing a review on Tom Wise's act, is that we've got to talk about a certain member of the cast other than Wise, more than we shall about Wise. The name of that member was not pragrammed, but it is the girl who plays the part of the blackmailing chorus jane.

"When A Man's Too Good," is the name of the playlet. Ann Irish is the author. Tom Wise is the man who is too good. He has supplied his wife with every want—and committed the worst crime a married man could commit—he has remained true to his wife while she was in Europe. No, it's not impossible. 'Cause we saw the playlet with our own eyes.

Wife has returned from abroad, and is tired of Hubby's faith, goodness and everything, and seeks a divorce. Scene of action—lawyer's office. Lawyer is friend of family.

Husband conferring with the lawyer about how to regain spouse's estranged affections. The chorus girl—(what lawyer's office is complete without a chorus girl?)—enters. She despises balm for a broken heart—and the balm must be of green or yellow color. Preferably yellow—as more relief is obtained thusly.

It is framed up between the lawyer, the girl and Tom, i. e., the husband, that both will make love to each other, to make the Mrs. jealous. The plan works and there's your plot. Either put a wreath or a headstone on it, as you please.

Wise always seems to work slower in vaudeville than he does in the legitimate. Perhaps it is our imagination. However, his name will draw in vaudeville and there's asset number one. Number two is that the majority of present-day vaudeville patrons rarely go to legitimate shows and most likely are unfamiliar with the better work Wise can do. So much for him.

The chorus jane is a find. Whoever the young lady is, she scored one of the hits of the act. Her work is very, very good. The lawyer has little to do, but does it well. The wife has so little to do that there isn't room to form opinions, much less pass one.

However, "When A Man's Too Good" need not mean that Wise is that in regard to vaudeville. G. J. H.

HORI AND NAGAMI

Theatre—*American.*
Style—*Acrobatic novelty.*
Time—*Ten minutes.*
Setting—*Full.*

Hori and Nagami are, as their names indicate, Japanese. Their act, as can be expected, contains juggling, but the snap and speed with which the turn moves and the novel, even daring feat employed to close, deserve special mention. There is very little posing seen in acts of this type as a rule. They open with one of the men doing some foot work with an umbrella, which he does very well, introducing a new wrinkle by making the umbrella revolve on its edge. The other then does the swinging water "bucket" stunts, with the pannikens filled with water. Two small electric lights are arranged inside the pannikens, and, with the stage dark, the swinging of these creates a novel and unusual effect.

For a close, the slighter of the two, mounting a bicycle attached to a long pole, balanced on the shoulder of the other, balances himself on his hands on the pedals and revolves the wheels without losing his equilibrium. This sends the act off with a rush. A good turn for the proper spot on any kind of a bill. S. K.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 25)

MORTON AND GLASS

Theatre—*Eighty-first Street.*
Style—*Comedy, singing, dancing.*
Time—*Eighteen minutes.*
Setting—*Special, in two.*

It's all so delightfully entertaining, this new act of Morton and Glass, that one feels like observing there's nothing like dealing with an old established firm.

The initial setting is in one, a drop showing the front of an apartment building on which is inscribed "Heinz's 57." Morton makes his appearance as a janitor at first. Miss Glass is a widow, as it subsequently develops, in search of an apartment. This gives the janitor a chance to give vent to some humorous persiflage anent landlords and rent profiteering that is not quite as good as may be imagined.

But, in the next scene, where the drop is lifted revealing a cellar with a furnace, a coal-bin and other cellar appurtenances, not the least of which is the stuff that is making prohibition famous or infamous, whichever way one cares to look at it—yes, in this scene, both Morton and Miss Glass are at their best. The furnace is revealed to be nothing less than a camouflaged distillery, the dumb waiter nothing more than liquor conveyor for the tenantry and the coal-bin, besides being the resting place of the xylophone which they both play well, turns out to be a liquor cache of the first water (sic).

Amid such surroundings, Morton and Glass disport themselves amiably, gracefully and altogether entertainingly. Their quips are of the rib-tickling variety, their songs are interesting and, as for their dancing, they could have chosen no more novel way of closing their act than in the manner they did. A special platform made to look like steps constructed of beer boxes, served as the medium for their closing dance steps. And, when they gracefully hopped down, step by step, and finally danced their way into the wings, they evoked a round of applause that proved beyond words the favorable impression their new act had created.

From which it may be gleaned that the act is essentially meritorious and, therefore, likely to find favor wherever it plays. M. L. A.

ALLEN AND MOORE

Theatre—*City.*
Style—*Singing and Dancing.*
Time—*Twelve Minutes.*
Setting—*One and Two.*

Allen and Moore, a man and woman, present an entertaining and clever turn in which singing and dancing are featured and which, at this house, met with a most enthusiastic reception. The male member of the team is a likable chap and a clever exponent of eccentric dancing, while his partner, a pretty little Miss with a captivating smile, has a fairly good singing voice.

The team opens with an introductory vocal number before a special drop in one, after which they go through a number of comedy dance evolutions. A drop in two depicting a scene in Japan, serves as the background for "Sand Man," sung by the girl, who wears an appropriate and pretty Japanese costume. While she is making a change of costume, her partner wins favor with a cleverly executed jazz dance that was good for an encore. The girl appears in a crinoline dress for the closing number. Both members of the team harmonized well and went off to some well merited applause. J. Mc.

ROBB AND HOLLIS

Theatre—*Proctor's 23rd St.*
Style—*Skit.*
Time—*Fifteen minutes.*
Setting—*Two and one.*

A setting in two, depicting the interior of a laundry, gives the act offered by Robb and Hollis the necessary momentum and, from then on until its close, it takes advantage of every opportunity offered in the hunt for laughs and plaudits.

The girl of the team, as the laundry queen, is attracted by and becomes a victim of the charms of one of the customers. He tells of his love, wants her to marry him and works so fast that she agrees to meet him at the village bridge that evening.

The olio drop is then lowered and the hero comes bouncing on carrying his own bridge. His lady fair meets him and the resultant dialogue is replete with catchy and laugh-provoking lines. In an impression of two sweethearts of grandmother's days, the duo won a number of laughs and also scored in a bit in which they are being joined in wedlock. Here, a manniken representing a minister is lowered and is supposed to perform the ceremony.

In addition to their ability to get laughs, both members of the team proved themselves good singers, singly and in duet, and also won favor with a dancing bit well executed. The act went over to a hit at this house. J. Mc.

MARTHA PRYOR & CO.

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Fourteen Minutes.*
Setting—*In One.*

When Miss Pryor worked in burlesque and also in vaudeville with Will Ward, the only type of number she usually did was a "blues," or, in plain words, she was classified with that type of female singer known as "coon-shouter." It is because of that fact that we give her all the more praise for her new single, wherein she proved conclusively that she does not have to stick to "coon-shouting" to be a hit. She is using ballads, an "Irish" number and a "Dixie" song, and, for an encore, a "Blues" number.

With her is a pianist who does excellent work in supporting her. Her opening gown is beautiful. That is the only way we can describe it. The others are in the same category.

About the only fault with the routine is the "Eyes" medley used which is below the standard of the rest of the material. With that changed or built up, Miss Pryor can jump into a big time bill and be sure of success. G. J. H.

WILCOX, LA CROIX & CO.

Theatre—*Proctor's 23rd St.*
Style—*Sketch.*
Time—*Thirteen minutes.*
Setting—*Three.*

In a well staged, well directed, suitably mounted and classy sketch, worthy of the better houses, Wilcox and La Croix and Company made a decided hit.

The plot concerns the efforts of a guest at a house party, to induce the wife of the host, to elope. The denouement occurs in time to prevent the proposed plans and a rather conventional "happy ending" is the result.

The part of the husband was well played, the characterization being manly and portrayed with an ease and technic that was commendable. The "gabby" little blonde with the one-track mind was effective, as was also the wife, the lover, and, in fact, all the others in the cast, which was quite well balanced. H. W. M.

DUNCAN AND LYONS

Theatre—*Proctor's 23rd St.*
Style—*Rube.*
Time—*Fourteen Minutes.*
Setting—*One.*

Rube acts, of late years, seem to have been mostly in the discard, very few having been seen. Whether this was due to the fact that times and styles have changed, or because all the rube acts and rube characters did essentially the same business or told the same gags, is not apparent. At any rate, it has been a saying for some time that "Rube acts won't go in New York."

Duncan and Lyons demonstrated the fallacy of this idea with a snappy act that, with the exception of a couple of gags is, if not new, at least different from the majority of Rube acts we have reviewed since the days of Johnson, Davenport and Lorella.

They secured a number of laughs that were well timed, gave excellent characterizations and sold their material well, finding much favor at this house. Whether they would be a hit in the better houses, where the cry for some years has been "class" and "CLASS" and then "more class," is a point that would have to be demonstrated, but, in the opinion of the writer, as a contrast, they might do well, if placed on a bill advantageously. H. W. M.

BUDDY WALKER

Theatre—*Proctor's 23rd St.*
Style—*Song and Talk.*
Time—*Fifteen Minutes.*
Setting—*One.*

We caught this chap at a supper show. In spite of the cold reception his offering received, a fact due more to the exceptionally sparse house than to any fault of his own, his pep never flagged and his smile was always there. He exhibited commendable showmanship in the face of a most disheartening reception.

He opens with a song and follows with a line of chatter, practically all of which has been worked to death of late, but which he handles with a fair amount of skill nevertheless. Then comes another number, rendered in a pleasing voice. A little more comment, on a par with his previous bit, precedes a song, with which he closes.

Walker has a good stage personality, is as cool as a cucumber and has everything in his favor for success in houses of this class, providing he takes a little pains with his material and gets a few songs suited to his voice. J. H. H.

BERK AND SAWN

Theatre—*Jefferson.*
Style—*Dance and Song.*
Time—*Fifteen Minutes.*
Setting—*Full Stage. Special.*

Handicapped by their position, opening the bill, this classy team danced and sang their way into one of the big hits of the evening. Their act is arranged with a sense of proportion and showmanship worthy of their ability as performers.

The high spots of the act are Berk's eccentric stepping and Miss Sawn's soubrette specialties, both of which drew spontaneous and prolonged applause. They open with a song and dance, Miss Sawn following with two specialty numbers. She has lots of class and is a sure cure for weak eyes. Berk then gets in his dance specialty, which proved to be a skillfully executed effort, scintillating with well known steps of the most difficult kind, as well as a number of original ones, all of which exacted a heavy toll of applause.

This act is big time from every angle and should have no difficulty in holding down a better spot on any bill. J. Mc.

O BOY! WHAT A HIT! NEW YORK ORCHESTRAS ARE EATING THIS UP! OVER NIGHT SENSATION!

SLEEPY HOLLOW

WHERE I FIRST MET YOU

Lyric by HAROLD G. FROST

Music by LEMUEL FOWLER F. HENRI KLICKMANN

WONDERFUL WALTZ—GREAT FOR SINGLES, DOUBLES, HARMONY, DUMB ACTS

Valse Andante
VOICE
Sweet-heart, I've been dreaming of a by-gone day When you said you
Un - der-neath the wil - low 'neath a sky of blue, While the moonlight
loved me so;— Sil - very stars are gleam-ing just Seems they know that I want to go
CHO. soft - ly beams,— I will make my pil - low while to light my way, Once a - gain I will stroll in dreams
Back to Sleepy — Hollow,— Sleepy — Hollow,— Where I first met you,— I'll dream a-gain, all the
dreams we knew, I'll dream a - gain, dear, of your sweet eyes of blue. In the shadows — falling — you are — calling —
As you used to do,— While mem'ries — follow — "Sleepy — Hollow" Where I first met you.— Back to you.—

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LYRIC BY HAROLD G. FROST

WE WILL BE HAPPY IN JUNE

MUSIC BY E. CLINTON KEITHLEY

FOX-TROT BALLAD THAT IS A WONDER! KNOCKOUT FOR SOLO, DUET, HARMONY, BURLESQUE, TABLOIDS, ENTR'ACTS, REVIEWS

RIOT WITH THE DANCE ORCHESTRAS, COAST TO COAST HIT WITH CABARETS, HOTELS AND THEATRE ORCHESTRAS ALL ARRANGEMENTS READY

Moderato
VAMP
Some-thing's in the at - mos-phere of June time Called Honey - moon time, hearts all feel the same, little girlie.
Ev - 'ry month will make your smile seem dear - er, And bring you near - er to a hon-ey-moon, little girlie.
With the June time ros - es in your cheeks, dear, All na-ture speaks, dear, your pretty name.
CHO. But there's just one month that seems the best, dear, Of all the rest, dear, my pretty June.
June, with your silvry laughter, June, that they named you after, June, with your smiling eyes of blue; June, nature's queen I name you,
Soon, dear, I mean to claim you, All that I want is you, little sweetheart. June, like a pretty flower, June, like a golden shower, Soon, on some
sunny after-noon, We'll hear those sweet wedding bells that chime, dear, I'll tell the world your mine, dear, We will be hap-py in June.
D.S.

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NEW YORK 145 W. 45th STREET CHICAGO GRAND OPERA HOUSE BLDG. McKINLEY MUSIC CO. BOSTON—228 TREMONT STREET PITTSBURGH SAVOY THEATRE BLDG.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUDE. EXCH.

NEW YORK CITY

Palace—Leo Carrillo—For Pity's Sake—Patricola—Tighe & Leedum—Harry Carroll Revue—Russ. Cath Four.

Riverside—Lohse & Sterling—On Fifth Avenue—Fred Lindsay—Miller & Lyle—Brown & Spencer—Zardo.

Colonial—Margaret Young—Long Tack Sam—Alfred Powell Co.—Eddie Foy & Family.

Alhambra—O'Donnell & Blair—Harry Cooper & Co.—Mme. Herman—Guiran & Marguerite—Eva Tanguay.

Royal—Jean Boydell—T. & K. O'Meara—I. & J. Kaufman—Paul Decker & Co.—June Mills & Co.—Gus Edwards Revue—Van Cleve & Pete.

Hamilton—Marx Bros.—Beth Berri—Francine Bros.—Summertime.

Jefferson—Zeigler Sis. & Band—Ben Bernie—Ruby Norton & Co.

BROOKLYN, N. Y.

Bushwick—Hallen & Gross—Margaret Taylor—Ernest Evans & Co.—Anna Chandler—Clark & Bergman—Lazar & Dale—Bob Hall—Karl Emmy's Pets.

Orpheum—A. Robbins—Ethel Clifton & Co.—Frank Hurst—James J. Morton—Wilbur Mack & Co.—Trixie Friganza—The Duttons.

ALBANY

Keith's—Floto Bros.—Robert & Robert—Polly & Oz—Vera Gordon & Co.—Demarest & Collett—Lew Hawkins—Roy Harrah & Co.

BOSTON

Keith's—Worden Bros.—Josie Heather & Co.—Zomah—Howard & Clark Revue.

BUFFALO

Shea's—Tony—Stephens & Hollis—Elinore & Williams—Eddie Leonard & Co.—The LeGrohs.

BALTIMORE

Maryland—Young & April—Ethel McDonough—Ida Mae Chadwick—Kramer & Boyle—Mme. Beeson & Co.—Big City Four.

COLUMBUS

Keith's—Robbie Gordone—Margaret Ford—Miller & Mack—Josefson's Iceland—Roye & Rudoc—Bronson & Baldwin—J. & F. Bogard.

CLEVELAND

Hippodrome—Watts & Hawley—Mary Haynes & Co.—Howard's Ponies—Jack Hughes Duo—Jack Joyce—Sarah Padden & Co.—Lee Children—Four Lamey Bros.

CINCINNATI

Keith's—Lucas & Inez—Sailor Reilly—Duval & Symonds—Horlich & Sis.—Flo Roberts & Co.—Patricola & Mason—Koban Japs.

DAYTON

Keith's—Foster & Ray—Harry J. Conley Co.—Lew Hoffman—Boyce Combs—Trip to Hitland—Coney & Norman.

DETROIT

Temple—The Rials—Rells & Royce—Henry Santry & Band—Eddie Foyer—Bensee & Baird—Sylvia Loyal.

ERIE

Colonial—Hall & Shapiro—Harper & Blanks—Mrs. C. Hughes Co.

GRAND RAPIDS

Empress—Marguerite & Alve—Jack Osterman—The Cansinos—Grace Nelson—Valerie Bergere Co.—Fink's Mules.

HAMILTON, CANADA

Keith's—Rekoma—Clown Seal—A. Castor—Gordon & Ford—Wenner Amoros Three.

INDIANAPOLIS

Keith's—Newell & Most—Lane & Moran—Billy Glason—Schichtels Mann—Lydia Barry—L. Pierpont & Co.—Charles Edinbury—Four Ortons.

LOUISVILLE

Mary Anderson—Lynch & Zeller—Margaret Padula—Mel Klee—Santos & Hayes Revue—Claudius & Scarle.

LOWELL

Keith's—Sosman & Sloane—The Leightons—Will Ward & Girls—Lorraine Sis. Co.—Pierce & Goff—Davis & Darnell—Tokio Murati.

MONTREAL, CANADA

Princess—Mantell & Co.—Ed. E. Ford—Rene Noel & Co.—7 Honey Boys—Wilton Sis.—Gert Vanderbilt—Freehand Bros.

OTTAWA

Dominion—Tamakae Duo—J. & H. O'Donnell—Maryland Singers—Sully & Nack—Muldoon, Frank & Co.—Ed Morton—H. & A. Seymour.

PITTSBURG

Davis—Norton & Melnotte—Pearson Newport & Co.—Pedestrianism—P. George—Lambert & Ball—Ernest T. Seton—Clayton & Edwards—Fern & Marie—Galetti's Monks.

PHILADELPHIA

Keith's—Raymond Wilbert—Hermine Shone & Co.—Al Lydell & Co.—Transfield Sis.—Emma Carus & Co.—Creole Fashion Plate—Spencer & Williams—Adelaide Bell & Co.—Weaver & Weaver.

PORTLAND

Keith's—Norman—Thornton & Holland—Bud Snyder & Milady—John T. Ray & Co.—Gibson & Connelly—Great Lester.

PROVIDENCE

Keith's—Musical Hunters—Burke & Durkin—Harry Holman & Co.—Hymack—Olga Petrova—Mack & Lane.

ROCHESTER

Temple—Riding School—Frank Browne—Lovenberg Sis. & ?—Brown & O'Donnell—Toto—Ruth Roye—John S. Blondy.

SYRACUSE

Crescent—Haven & Nice—Carrie J. Bond—Kelly & Pollack—May Wirth & Co.—Wm. Ebs & Co.—Mary Marble & Co.—Chic Sale—Masters & Kraft—Adams & Griffith—Homer Romaine.

TOLEDO

Keith's—McCarthy Sisters—Rollo & Mulroy—Babcock & Dolly—Bessie Remple Co.—Fleshes Rev.—Sybil Vane—Kara.

TORONTO

Shea's—Evans & Perez—DePage & Yorkov—Charles L. Fletcher—Mason Keeler & Co.—Dolly Kay—Scotch Lads & Lassies—Lou & Jean Archer—Lorimer Hudson Co.

WASHINGTON

Keith's—Laddie Cliff—Dennis Sis.—B. & B. Wheeler—Joe Cook—McIntosh & Maids—Alex. Bros. & Eve.

WILMINGTON

Garrick—DeVor & Statzer—Winkle & Dean—McWaters & Tyson—Kalaluki Hawaiians.

YOUNGSTOWN

Hippodrome—B. & F. Mayo—Stanley—Van Bros.—Dave Roth—Little Cottage—Walter Fishter & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Bothwell Browne & Co.—Cressy & Dayne—Flo Lewis—Barnard & Townes—Mrs. Wellington's Surprise—Powers & Wallace—Mullen & Francis—Elly—The Briants.

State Lake—Sing's Midgets—Lynn & Howland—Dewey & Rogers—Welch, Mealy & Montrose—McDevitt-Kelly & Quinn—Dave Harris—Mlle. Rialto & Co.—Frank & Milt Britton.

Majestic—Rae Sameos—Hyams & McIntyre—Morris & Campbell—Rome & Gaut—The Seven Bracks—Primrose Four—Raymond Bond & Co.—La Craciosa.

CALGARY AND EDMONTON

Orpheum—Wm. Seabury & Co.—Peggy Bremen & Bro.—Conroy & Howard—Bobby Randall—Signor Friscoe—Gordon's Circus.

DENVER

Orpheum—Lucas & Lee—Spirit of Mardi Gras—Chas. Wilson—Murphy & White—Magic Glasses—McCormack & Irving—Hubert Dyer & Partner.

DULUTH

Orpheum—Mr. & Mrs. G. Wilde—Dora Hilton & Co.—McLallen & Carson—F. & O. Walters—Eliz. Brice & Co.—J. C. Nugent—Gordon & Day.

DES MOINES

Orpheum—Anatol Friedland—Emily Darrell—Harry Kahne—Ramsdell & Deyo—Johnny Burke Page & Green—Martha Hamilton Co.

KANSAS CITY

Orpheum—Bessie Clayton & Co.—5000 a Year—Leon Vanvara—Kellam & O'Dare—Emerson & Baldwin—Lord & Fuller—Bobbe & Nelson.

LOS ANGELES

Orpheum—Wm. Gaxton & Co.—Hello Husband—Cameron Sis.—Mme. Doree's Operalogue—Goslar & Lusby—Petty Reat & Bro.—Olson & Johnson—Jack Da Veer.

LINCOLN

Barr Twins—Bert Baker & Co.—Rae E. Ball & Co.—Hunting & Francis—Three Weber Girls—Dotson—Royal Gascoignes.

MINNEAPOLIS

Orpheum—Bits & Pieces—Vokes & Don—Kenny & Hollis—Amaranth Sis.—Tuscano Bros.—McFarland Sis.

MEMPHIS

Orpheum—Emma Haig & Co.—Fradkin & Tell—Bert Fitzgibbon—V. & E. Stanton—Dainty Marie—Bevan & Flint—McBanns.

MILWAUKEE

Palace—Ben Palmer & Co.—Kirby, Quinn & Anger—Rose & Moon—Adler & Dunbar—Ash & Hyams—Therle Volos—Sargent Bros.

Majestic—Geo. Jessie & Revue—Herschel Henlere—Frank Wilcox & Co.—Swift & Kelly—Herman & Shirley—Four Harmony Kings—Three Lordons.

NEW ORLEANS

Orpheum—Frank Dobson & Co.—William & Wolfus—Roy La Pearl—Yates & Reed—Mr. and Mrs. Norcross.

OAKLAND

Orpheum—Anger & Packer—Price & Bernie—Owen McGiveney—Oscar Lorraine—Roy & Arthur—Ames & Winthrop—Lillian's Dogs.

OMAHA

Orpheum—Varieties of 1920—Glenn & Jenkins—Leipzig—Alfred Latell & Co.—Sabbott & Brooks—Guy Weadick & Co.—Willie Hale & Bro.

PORTLAND

Orpheum—Leightner Sis. & Alex.—Elsa Huegger & Co.—Clayton & Lennie—Wm. Mandell—Langford & Fredericks—Whitfield & Ireland—An Artistic Treat.

SIOUX CITY

Orpheum—Reed & Tucker—Martha Hamilton Co.—Delmar & Kolb—Casson Kirk Trio—Roger Imhoff & Co.—Albertina Rasch & Co.—Claud & Marion.

SAN FRANCISCO

Orpheum—Hackett & Delmar—Joe Towle—Fenton & Fields—Tracey & McBride—Old Time Darkies—Lucye Gillette—Three Reegals—Emily Ann Wellman.

ST. PAUL

Orpheum—W. & H. Browne—Moody & Duncan—Janet of France—Billy Beard—Annette Kellerman—Hampton & Blake—De Koch Troupe.

SALT LAKE CITY

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co.—Dancing Kennedys—Dale & Burch—Two Jesters—Laurel Lee—Garcinetti Bros.

SACRAMENTO & FRESNO

Orpheum—Victor Moore & Co.—Edith Claspar—Herbert Clifton—Barnes & Freeman—B. & L. Walton—Ward & Dooley—Pistel & Johnson.

SEATTLE

Orpheum—Francis Pritchard—Lane & Harper—Six Kirksmith Sis.—Johnson, Baker & Johnson—Swor Brothers—George McFarlane—Breakaway Barlows.

ST. LOUIS

Orpheum—Dresser & Gardner—Billy Arlington Co.—For Pity's Sake—Sidney Phillips—Stanley & Birnes—J. & E. Mitchell—Nathane Brothers—Storey & Clark.

Rialto—Lillian Shaw—The Love Game—Kenny & Nobody—The Four Readings—Monti & Parti—Miss Iodeen.

VANCOUVER

Orpheum—De Wolf Girls—Conlin & Glass—Selbini & Grovini—Joe Laurie—Healy & Cross—Hubert's Dogs—Jimmy Lucas & Co.

WINNIPEG

Orpheum—Herbert Brooks—C. & F. Usher—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Foley & La Tour—Step Lively.

W. V. M. A.

CHICAGO.

American—(First Half)) — Patches — Ned Norworth—Belmont's Canary Opera. (Last Half)—Murray Girls—Palo & Palet—Spic & Span—Barry & Layton.

Lincoln—(First Half)—Jack Trainor & Co.—Palo & Palet—Alice Hamilton—Sultan. (Last Half—Lillian Bernard—Will Fox & Florence Kelly—Gonne & Albert.

AURORA, ILL.

Fox Theatre—Sunday—Barbette—Catalano & Williams—Three Ambler Bros.

ATCHISON, KAN.

Orpheum—Sunday only—Antoinette Dvorak—Chamberlain & Earl—Prediction—Wheeler & Potter—Mikado Japs.

BATTLE CREEK.

Bijou—(First Half)—Ferra & Seaville—Gilrow, Dolan & Corriel—Bill Robinson. (Last Half)—Dancing Humphreys—Faber & Burnett—Salon Singers—Hayatake Bros.

BRANTFORD.

(First Half)—Mast Kids—Lockwood & Rush—Booth & Leander. (Last Half)—Three Blighty Girls—Lillian Devere—Prince & Bell.

BLOOMINGTON, ILL.

Majestic—(First Half)—Monroe Bros.—Silver & Duval Co.—Perrone & Oliver. (Last Half)—Pauline Saxon & Sister—Larry Comer—Big Jim.

BARTLESVILLE, OKLA.

Odeon—(First Half)—Hanlon & Clifton—Cortez Sisters—Homer Miles & Co. (Last Half)—Rasso & Co.—Long & Perry.

CENTRALIA, ILL.

Grand—(First Half)—Mlle. Lingarde—Holden & Harron—Paul, Levan & Miller. (Last Half)—Geo. Wilson—Weber & Elliott—Revue DeLuxe.

CLINTON, IA.

Orpheum—(First Half)—Ella La Vail—McKown & Brady—Henry B. Toomer & Co.—Alice Teddy & Co. (Last Half)—Joe Melvin—Jack McClaskey & Pals—James Grady & Co.—Little Big Girl—Stutz Bros.

CHAMPAIGN.

Orpheum—Novelty Clintons—Phyllis Gilmore & Co.—Sheila Terry & Co.—Fred Allen—Forrest & Church—Bernard & Ferris—J. Rosamond Johnson—Kennedy & Rooney.

DAVENPORT.

Columbia—Maker & Redford—Ed. Janis & Co.—Tonie Grey & Co.—Wille Bros.—Dorothy Morris Trio—Adams & Barnett—Jack Trainor & Co.—The Five Violin Girls—Kane & Herman—Bottomley Troupe.

DECATUR.

Empress—Forrest & Church—Bernard & Ferris—Whipple, Houston & Co.—Chas. Harrison & Sylvia Kakin—Kennedy & Rooney—Color Gems—Sterling & Marguerite—Doyle & Elaine—Mr. & Mrs. Tommy Martin—Sheila Terry & Co.—Walmsley & Keating—Sultan.

MUSKEGON.

Regent—Dancing Humphreys—Fred Lewis—Temple Four—At the Turnpike—Fred Berrins—Hayatake Bros.

MARION, IND.

(First Half)—Small & Sisters—Ray & Emma Dean. (Last Half)—Laurel Girls—Fred Berrens—Vernon & Co.—Vera Sabina & Co.

TOPEKA, KAN.

(First Half)—Antoinette Dvorak—Chamberlain & Earl—Prediction—Wheeler & Potter—Mikado Japs. (Last Half)—Hazel Leona—Strauss Twins—"Night Boat"—Cy & Cy—Retter Brothers.

OMAHA, NEB.

Empress—(First Half)—Aerial Patts—Baxley & Porter—Worth Wayton Four—Silver Fountain. (Last Half)—Marco & Co.—Three Chums—Charles Kenna—Ellis Nowlin Troupe.

OTTAWA, ILL.

Gayety—Sunday—Mohr & Vermont—John R. Gordon & Co.—Walzer & Dyer—Al Espe & Co.

OKMULGEE, OKLA.

Cook (Last Half)—Hanlon and Clifton—Cortez Sisters—Tango Shoes—Murry K. Hill—Potter & Hartwell.

OKLAHOMA CITY

Lyric—Rasso and Co.—Long and Perry—Tango Shoes—Murry K. Hill—Potter & Hartwell. (Last Half)—Angelo Armento and Co.—Claxton and May and Son—Payton and Lum—Jean Berzac's Circus.

QUINCY, ILL.

Orpheum (First Half)—Adonis & Co.—Rubeton Follis. (Last Half)—Time & Tile—Walzer & Dyer—Catalano & Williams

RICHMOND, IND.

(First Half)—Princeton & Watson—James Lichter—Nina Esphey—Massillon—Roshier & Muff—Jeffers Strand-Saginaw—Bentley & Walsh—Jack Levy and Girls—Prince & Bell—Hazard & Dewey. (Last Half)—The Lampinis—Lockwood & Rush—Bill Robinson—Five Chapins.

SIOUX CITY, S. D.

Orpheum (First Half)—Marco & Co.—Three Chums—Charles Kenna—Ellis Nowlin Troupe. (Last Half—Oakes and Delour—Reed and Tucker—Angel and Fuller.

STREATOR, ILL.

Plum—Sunday—Monroe Bros.—One to Fill—Perrone & Oliver—Silver & Duval Co.—Time & Tile.

SPRINGFIELD, MASS.

Majestic—Sterling & Marguerite—Doyle & Blaine—Mr. and Mrs. Tommy Martin—Larry Comer—Breen Family—Paul, Levan & Miller—Phyllis Gilmore & Co.—Morgan & Kloter—Fred Allen—Colour Gems.

SOUTH BEND.

Orpheum—Stuart Girls—Wallace Galvin—Lillian Bernard—Jassie Hayward & Co.—Chas. Harrison & Sylvia Dakin.

TERRE HAUTE

Cook & Waldare—Jennie Middleton, Bayes & Field—Blossom Seeley—Jim & Marion Harkins—Ara Sisters—Tozart—Two Ladell's—Harry Breen, Blossom Seeley—Ruceer & Winifred—Cheyenne Days.

DES MOINES, IOWA

Majestic (Last Half)—Mason and Bailey—Casson & Kirke & Co.—Angel and Fuller—Burns Brothers. (Last Half)—Ella La Vail—Gilbert & Saul—Skipper Kennedy & Reeves—District School.

DANVILLE

Palace—The Bimbos—Tommy Dooley—Old Black Joe—Shaw & Campbell—Walmsley & Keating—Lottie Mayer and Girls.

FORT WAYNE

Palace—Little Nap—Cleveland & Dowry—Harry Fox & Co.—Bert Howard—Fixing the Furnace—Carleton & Bellow—Pichianni Troupe.

FLINT

Palace (First Half)—The Lampinis—Girls Will Be Girls—Weber Beck & Frazer—Wills Gilbert. (Last Half)—Davis & Chadwick—Jack Levy & Girls—Nelson & Madison.

GREEN BAY

Orpheum—Renie & Florence—Fieber & Griffin—Tracy, Palmer & Tracy—Steve Freda—Six Belford.s.

GALESBURG, ILL.

Orpheum (First Half)—Time & Tile—Walzer & Dyer—Catalano & Williams. (Last Half)—Adonis & Co.—Rubetown Follies.

JACKSON

Orpheum (First Half)—Aerial Delsos—Minetti & Ridele—Davis & Chadwick—Johnny Johnson—Rubeville. (Last Half)—Bentley & Walsh—Ferra & Seaville—Tivoli—Giroy, Doan & Cornel—Weber, Beck Frazer.

JOLIET, ILL.

Orpheum—Sunday—Lewis & Norton—Dody & Burman—Rose & Moon. (First Half)—Mohr & Vermont—Al Espe & Co. (Last Half)—Clay Crouch—Billie Bouncer's Circus.

KOKOMO, IND.

(First Half)—Lamont & Wright—Southern Four—Ernie & Ernie—Four Aces. (Last Half)—Santry & Norton—Shaw & Campbell—Glasgow Maids—Sig Franz Troupe.

KALAMAZOO

Regent (First Half)—Gillette—Bennington & Scott—Tivoli—Waiters Wanted—Four Volunteers. (Last Half)—Aerial Delsos—Minetti & Ridele—Fiske & Fallon—Girls Will Be Girls—Pagana—Booth & Leander.

KANSAS CITY, MO.

Globe (First Half)—Strauss Twins—Hazel Leona—Night Boat—Cy and Cy—Retter Bros. (Last Half)—Elroy Sisters—Valentine Vox—Devigneau's Celestials—Grey and Byron—Bob and Jessie Grey.

LANSING

Bijou (First Half)—Three Eddy Sisters—Pagana—Fox Kelly—Nelson & Madison—Five Chapins. (Last Half)—Gillette—Waiters Wanted—Johnny Johnson—Rubeville.

LAFAYETTE

Family (First Half)—Laurel Girls—Tabor & Green—Vernon & Co.—Lewis & Norton. (Last Half)—Old Black Joe—Tommy Dooley—Small & Sisters.

LINCOLN, NEB.

Liberty (First Half)—Elroy Sisters—Valentine Vox—Davigneau's Celestials—Grey and Byron—Bud and Jessie Grey. (Last Half)—Aerial Patts—Stanley and Olsen—Baxley and Porter—Worth Wayten Four—Silver Fountain.

PEORIAL, ILL.

Orpheum (First Half)—Norman Talmo—Orr & Hagar—Jessie Hayward & Co.—Cahill & Romaine—Winter Garden Girls. (Last Half)—Monroe Bros. Perrone & Oliver—Fred Schwartz & Co.—Ed Janis.

WATERLOO, IOWA.

Majestic (First Half)—The Espinosas—Stanley and Olsen—Skipper, Kennedy & Reeves—District School—Frank Devoe & Harry Hosfo—Rossires. (Last Half)—Lizette—Mason and Bailey—Hugh Johnson—Henry B. Toomer & Co.—Rice and Newton—Ishikawa Bros.

WICHITA

Princess (First Half)—Angelo Armento and Co.—Claxton and May—And Son—Payton and Lum—Jean Berzac's Circus. (Last Half)—Antoinette Dvorak—Chamberlain and Earl—Prediction—Wheeler and Potter—Mikado Japs.

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

REGINA AND SASK.

Pantages—Paul Petching—Courtney & Irwin—Orvill Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

EDMONTON.

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

CALGARY.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrowars.

GREAT FALLS AND HELENA.

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Abu & Beck—Downing & Davis—George Hamid Troupe.

BUTTE.

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

SPOKANE.

Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

WALLA WALLA AND N. YAKIMA

Pantages—Melnotte Duo—Redmond & Wells—Baldwin, Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

SEATTLE.

Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

VANCOUVER, B. C.

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

VICTORIA, B. C.

Pantages—Wyoming Trio, George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

TACOMA.

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

(*Continued on page 23*)

JED DOOLEY

ORIGINATOR OF THE OIL CAN

PLAYING ALL NEW YORK KEITH HOUSES CONSECUTIVELY

SEASON'S GREETINGS Vaudeville Bookings Direction HARRY WEBER

COMPLIMENTS OF THE SEASON

MAY VOKES

"LIZZIE" WITH "THE BAT" CO.

MOROSCO THEATRE, NEW YORK

NOTICE!—This Is Correction of My Advertisement Appearing in Last Week's Clipper

DOROTHY QUINNETTE

"THE SUITORS"

With STANLEY HUGHES

HORACE BENTLEY at piano *Management* ROBERT LAW

PASCOE, CARLO & SANDERS

Wish each and everyone a Happy New Year, and may the op'ning door of the Year 1921 let in happiness and prosperity for all.

"Little Town In The Ould County Down"

YOU KNOW: "TUMBLE-DOWN SHACK" ASK FRED FISHER

VAUDEVILLE BILLS

(Continued from Page 21)

PORTLAND.
Pantages—4 Bonchas—Denishawn Dancers—Kennedy Dancers—Kennedy & Francis—Rigoletto Bros.

TRAVEL.
Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarrland Octette.

SAN FRANCISCO.
Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

OAKLAND.
Pantages—Selma Braats—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

LOS ANGELES.
Pantages—Pep Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

SAN DIEGO.
Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

LONG BEACH.
Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

SALT LAKE.
Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

OGDEN.
Pantages—Lambs Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorenz & Wood—6 Harlequins.

DENVER.
Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Diks — Snap Shot.

TRAVEL.
Pantages—Wire & Walker—Menshaw & Avery—Rigdon Dancers—Cooper & Ricorde—Rising Generations.

PASSAIC
(First Half)—Togo—Donaldson & Van—Stevers & Lovejoy—Furman & Nash—Zeno Moll & Care. (Second Half)—The Geralds—Reilly & F. Reilly—Rafael Watson Co.—Raymond Rogers.

PITTSBURG - JOHNSTOWN
Manning & Hall—Luck of a Totem—Challis & Lambert—The Silvers—Cello.

PITTSFIELD
Corinne Williams—Bison City Four.

PHILADELPHIA, PA.
Grand St.—Elaine Sister Herd—Jupiter & Mars—Bird Cabaret.
Grand Opera House—LaMart Bros.—Lamert Bros.—Corradini's Animals.
Ossining—Lawrence Crane Co.
Girard (First Half)—Elkins, Fay & Elkins—The Snap Shots. (Second Half)—Arthur & E. Belle—Clark E. Conrad.
Wm. Penn (First Half)—Juvenile Follies—Arthur & L. Bell—Willie Solar—The Soul Mate. (Second Half)—The Hedleys—Jam & K. O'Meara—Jim McWilliams—Amadan Gilbert Boys.
Keystone—Royal Sidneys—Three Bouncers—Howard Smith & Co.—Handers & Milliss—Bert Earl Girls.
New Kensington—Mary Ann—Burnett Sisters—Charles Olcott.

READING
(First Half)—Jess & Dell—Dave Thursby—Ladies of Jury—Jones & Greenlee—Bett's Seals. (Second Half)—Ben Meroff Co.—Four Aarons—Corinne Arbuckle—Jones & Sylvester—Rajah.

SHAMOKIN
(First Half)—Raymond Wilbert—Hallen & Goss—Peck & McIntyre—Tommy Allen Co. (Second Half)—Aerial Silverlakes—Harry Crawford—Current of Fun.

SHARON
(First Half)—Burnett Sisters—Hager & Goodwin—The Cat Came Back—Pietro—LeDoux & LeDoux. (Second Half)—Bud Lorraine—Lillian Vernon—Grace Wallace & Boys—Zuhn & Dreiss—George Fredericks Co.

STEUBENVILLE
(First Half)—The Rackos—Estelle Sully—Princeton Five—Louis & F. Berkoff—John LeClair. (Second Half)—Paul & G. Hall—McCarthy & Sternad—Lynn & Howland—Homer Sis. Pierce.

SCHENECTADY
(First Half)—Pederson Bros—Sandy Shaw—Eddie & B. Conrad—Cunningham Bennett—Making Movies. (Second Half)—Robert & Roberts—Nelson Bailey—Making Movies—Hank Bros. Co.—Eyes of Buddha.

SYRACUSE
(First Half)—Frank Shields—Rodero & Marconi—Russ Leddy Co.—Fields & Gottlier—Nestor & Hayne—Nearly a Prince. (Second Half)—Bateman Girls—Thornton Flynn Co.—Wm. H. St. James Co.—McFarland & Palace—Dixon, Lynch & Dixon.

SHENANDOAH
(First Half)—The Herberts—Dresico & Earl—Harry Antrim. (Second Half)—Trennell Trio—Bobby Folsom—Winkle & Dean—Tommy Allen Co.

STAMFORD.
(First Half)—Galvin & Thornton—William O'Clare Girls—Jack Marley—Pag, Hack and Mack. Last Half)—Lloyd Nevada Co.—Donaldson and Van—Al Raymond—Stevers and Lovejoy.

SARATOGA.
(First Half)—Homer Romaine—Bennett & Lee—Strand Trio. (Last Half)—Elaine Sis and Hert—Faden Tril—Kuma Co.

TROY.
(First Half)—Roberts and Roberts—Jack McDermott—Walter Fishter C.— Hank Brosn Co.—Corinne Tilton Revue. (Last Half)—Pederson Bros.—Bennett & Lee—Fields & Gottles—Sandy Shaw—Corinne Tilton.

TORONTO.
Hall & Colburn, Zorner & Grace—The Randals—Simpson & Dean—Manoff Ice Wagon.

WHEELING.
(First Half)—John LeClair—Pau & G. Hall—McCarthy & Sternad—Gene & M. Conroy—Lynn & Howland—Homer, Sis & Pierce. (Last Half)—The Rackos—LaPa & Mack—Estelle & Sully—Princeton 5—Louis & F. Berkof.

POLI CIRCUIT

BRIDGEPORT.
(First Half)—LaRose & Laroe—Grazer & Lawlor—Bernivici Bros.— Yip, Yip, Yaphankers. (Last Half)—Billy Alcha & Girls—Billy & Eddie Gorman—Marmein, Sis. D. Schooler—Milt Collins—Smiles.
Plaza—(First Half)—Four Pashas—Al Ricardo—Hughes & Merritt—Clair's Entertainers. (Last Half)—Shaw's Circus—Sing Hi—Peep & Jack Horner—California Bathing Girls.

HARTFORD.
Capitol—(First Half)—The Geralds—Demarest & Doll—Emmett Gilfoyle & Lang—Milt Collins—Yes, My Dear. (Last Half)—Seymour & Jenett—Bert Stoddard—Mabel Taliaferro Co.— Fox & Barton—Franklin Charles Co..
Palace—(First Half)—Jennier Bros.—Stanley & Lee— J. Warren Keane White—Nan—Wayne, Marshal & Candy—Billy Kelly Co. (Last Half)—Ed Zola Duo—Darrell & Van—Hughes & Merritt—Harry & Tom Linton—Francis Hume—Rosini Caselli.

NEW HAVEN.
Palace—(First Half)—Howard & Scott—Bert Stoddard—Benny & Barry—Mabel Taliaferro Co.—Fox & Barton—Rosini Capelli. (Last Half)—J. Warren Keane & White—Grazer & Lawlor—Ed & George Guh—Emmett Gilfoyle Lang—Demarest & Doll—Yip, Yip, Yaphankers.
Bijou—(First Half)—Ed Zola Duo—Billy Alchoa & Girls—On the Mississippi—Francis & Hume—Shaw's Circus. (Last Half)—Ross & Moss—Al Ricard—Dotty Claire's Ent.—Marie Sparrow—Four Pashas.

SPRINGFIELD.
Palace—(First Half)—Prof. Peak Co.—Harry Sykes—Hilda's Boudoir—Presler & Klaess—Chop Ling Hee Troup. (Last Half)—Richards—Bernivici Bros.—Wm. Wilson Co.—Lanigan & Haney—Yes, My Dear.

SCRANTON.
(First Half)—Naynon's Birds—Shapairo & Jordon—Revue of Revues—William Hallen—Bill Genevieve & Wayne. (Last Half)—Shelvy Boys—Hein & Lockwood—Trixie—Lyckey & Harris—Polly's Pearls.

WATERBURY.
Poli—(First Half)—Ross & Foss— Marie Sparrow—Wm. Wilson Co.—Lanigan & Haney—Smile. (Last Half)—Jennier Bros.—Stanley & Lee—Hilda's Boudoir—Wayne, Marshal & Candy—Nana.

WORCESTER.
Poli—(First Half)—Seymore & Jenett—Darrell & Van—Marmein, Sis & D. Schooler—Ed. & G. Guhk—Franklin Charles Co. (Last Half)—Howard & Scott—LaRose & Lane—Billy Kelly Co.—Choy Ling Hee Troupe.
Plaza—(First Half)—Richards—Bart Doyle—Bo Peep & Jack Horner—Billy & Eddie Gorman—California Bathing Girls. (Last Half)—Prof. Peak Co.—Gertid E. Milt—Denny & Bary—Harry Sykes—On the Mississippi.

WILKESBARRE.
Poli—(First Half)—Shelvey Boys—Hein & Lockwood—Taxie—Lyckey & Harris—Polly's Pearls. (Last Half)—Naynon's Birds—Shapiro & Jordon—Revue of Revues—William Hallen—Bill Gene & Walters.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY
American (First Half)—Noel Lester—Mae & Hill—Christian Christensen—Mallon & Case—Fads & Frolics—Zeller & Knox—Tom Davies & Co.—Lane & Smith—Onri & Partner. (Second Half)—Cedric & Lindsay—Max Circus—Julia Curtis—Dance Festival—McDermott & Hagney—Lewis & Thornton—Link & Linko.
Victoria (First Half)—Dailey Bros.—Pete Murray Trio—Carletta & Lewis—Al Shayne—Brower Trio. (Second Half)—The Braminos—Allen & Moore—Past & Present—Al Shayne—Onri & Partner.
Lincoln Sq. (First Half)—Carson & Farnum—Levine & Sands—Eddie & Grace Parks—Neil McKinley—Nine O'Clock. (Second Half)—Mankino—Claire Martin—J. K. Emmett & Co.—Corcia & Verdi—Skelly, Heit Revue.
Greeley Sq. (First Half)—Fusso, Teis & Russo—Julia Curtis—Bell & Belgrave—Frazer & Bunce—Gordon & Germaine. (Second Half)—Four Bangards—Play & Carleton—Eddie & Grace Parks—Bobby Van Horn—Ting-a-Ling.
National (First Half)—Two Daveys—Clair Martin—Hazel Haslam & Co.—Bobby Van Horn—Japanese Revue. (Second Half)—Swain's Cats & Rats—Melville & Stetson—Carletta & Lewis—Morey & Dean—Christian Christensen.
Boulevard (First Half)—Linko & Linko—Allen & Moore—Turner & Joselyn—Ting-a-Ling. (Second Half)—Noel Lester—Dixie Hamilton & Co.—Eckhoff & Gordon—Criterion Four—Fads & Frolics.
Avenue B (First Half)—Maxon & Morris—Helen & Moretti—Blair & Crystal—Marconi Three—Cantor's Minstrels. (Second Half)—Busse's Dogs—Beulah Pearl—Charles Rice & Co.—Weston & Eline—Six Musical Nosses.
Delancey St. (First Half)—Mankins—Criterion Four—Sam Howard & Co.—Morey, Senna & Dean—Max Circus. (Second Half)—Dailey Bros.—Zeller & Knox—Mallon & Case—Let's Go—Frazer & Bunce.

BROOKLYN, N. Y.
Metropolitan (First Half)—Theodore Trio—McDermott & Hagney—Skelly & Heit Revue—Lewis & Thornton—Keno, Keys & Melrose. (Second Half)—Gordon & Germain—De Vine & Sands—Tom Davies & Co.—Bernard & Meyers—Brower Trio.
Fulton (First Half)—Four Bangards—Play & Castleton—J. K. Emmett & Co.—Brower Bros. (Second Half)—La Vaux—Bell & Belgrave—Edna Mae Porter & Co.—Japanese Revue.
Palace (First Half)—Nat Burns—Texas Comedy Four—Six Musical Nosses. (Second Half)—Chief Tendershoe—Murphy & Plant—Stone & Moyer Sisters.
Warwick (First Half)—Aerial Smiths—Flo Ring—Weston & Eline—Stone & Moyer Sisters. (Second Half)—Maxon & Morris—Helen Moretti—Blair & Crystal—Cantor's Minstrels.

(*Continued on page* 31)

ORCHESTRA NEWS

DUTCH CONDUCTOR COMING

According to a cablegram received yesterday at the office of the National Symphony Orchestra, Willem Mengelberg, the Dutch conductor, leader of the Concertgebouw Orchestra of Amsterdam, will sail for America on December 21, on the steamship *Ryndam*, due to arrive in New York on December 29.

Mr. Mengelberg comes to America to take over the leadership of the National Symphony Orchestra during the absence of Artur Bodanzy, the orchestra's regular leader, enforced because of his strenuous duties during January, February and March, as conductor at the Metropolitan Opera House.

The famous Dutch conductor will lead the National Symphony Orchestra for the first time at one of its concerts in Carnegie Hall in the second week of January. The program for this evening will be given over entirely to Mr. Mengelberg. He has elected to present at this opening concert the Berlioz Fantastic Symphony and the Richard Strauss tone poem, "Don Juan." His second and third programs, complete announcement of which will be made later, include the Mahler Fifth and Brahm's First Symphonies.

Mr. Mengelberg will be accompanied to America by Mrs. Mengelberg and Mr. and Mrs. Samuel Bottenheim, Mr. Bottenheim being his personal representative.

CUTTING AT HEALEY'S

Ernie Cutting's Melodists opened at Healey's Balconades on December 18 for an indefinite engagement.

Mr. Cutting has been manager and musical director for the Earl Fuller Orchestras for the past four years and will be remembered as the pianist with the original Ted Lewis' Jazz Band.

He is well known on Broadway, having played at Rector's for four and a half years.

This combination has already started to make records for the phonograph companies, and is looked upon as one of the leading dance orchestras of New York.

GOOD MUSIC AT BILTMORE

Hazay Natzy, director of the Biltmore hotel orchestra, combines in his dance and concert repertoire popular and classical numbers. The majority of selections played, however, are decidedly of the higher grade of composition and these, it is said, are largely responsible for the big crowds which nightly attend the big hotel.

SAN LANIN FEATURES MILLS' SONG

Sam Lanin is scoring nightly with the new Jack Mills song, "Mazie." The method with which this leader puts over the song hit is causing considerable faborable comment, and the proprietors of the Roseland are receiving much commendation on their remarkable orchestra.

DE DROIT IN NEW ORLEANS

John De Droit, the New Orleans leader, is fast gaining a reputation of being one of the most successful leaders in the south. His orchestra is composed of fine musicians and his method of conducting is decidedly original.

D. MANSO AT THE ST. REGIS

D. Manso is the leader of the orchestra at the St. Regis Hotel, N. Y., and has one of the best organizations on the avenue. A varied repertoire of popular, classical and semi classical numbers is rendered nightly.

KAPLAN IN ATLANTIC CITY

Dave Kaplan (not the Churchill Dave) has been engaged as leader of the Colonial Theatre orchestra at Atlantic City, N. J. Kaplan has an orchestra of 15 pieces at the shore house.

AUGUSTA LEADER IN N. Y.

Morris Rosengarten, leader of the orchestra at the Hotel Bon Air, of Augusta, Ga., has been spending several days in New York.

ISADORA DUNCAN'S BROTHER LOST

PARIS, Dec. 26.—Raymond Duncan, brother of Isadora Duncan, the dancer, has asked the Paris police to find his fifteen-year-old son, Menikas Duncan, who disappeared two nights ago. The extraordinary part of his disappearance is that the boy left their home attired in ancient Greek costume, consisting of an embroidered chlamys, a short mantle and with his long hair bound with a fillet. He wore sandals.

The boy always dresses in this manner, as do his father and his father's pupils in the studio Raymond Duncan, founded in the Rue Jacob. Menikas left the studio to buy groceries at a nearby shop and did not return. Despite his extraordinary costume, the police have not been able to discover any one who saw him after he left home.

AL. GOODMAN WITH "PASSING SHOW"

Al Goodman, musical director for "Floradora" during its record run at the Century Theatre, was engaged last week for a similar post with the "Passing Show of 1920," which opens at the Winter Garden on Monday, December 27. Mr. Goodman, prior to the "Floradora" run, was director for Al Jolson. He is a composer of note and has written considerable music for the new Passing Show. The ballet music is his especial contribution to the new production.

TO SING AT MONTE CARLO

PARIS, Dec. 26.—John McCormack, American tenor, intends to return to the United States early in April, it was announced here today. In addition to his concert tour Mr. McCormack has signed a contract to sing in opera at Monte Carlo in February and March. He also is considering an offer to appear in special opera performances in Paris next month. He is on his way home after his concert tour in Australia.

HAWAIIAN BAND BACK HOME

Kealaki's Hawaiians, a band which scored a hit of big proportions in London is back home after a year's engagement in England. They played engagements at the London and Crystal Palaces and expect to return to London early next summer.

Major Kealaki is the leader of the organization.

FLY ACROSS CHANNEL

LONDON, Dec. 19—Ban Joe Wallace's American Five, playing at the Rector's Club in London, made a flying trip by aeroplane to Paris recently, accomplishing the journey across the channel in two hours and fifteen minutes. They have a six months' engagement at the Rector's Club, Paris.

ROSE SONG A HIT ON BROADWAY

The new Remick "Rose" song is a big hit with the Broadway and Fifth Avenue orchestras. Every leader in the principal hotels, restaurants and cafes is featuring the number, the vogue for which is fast sweeping the entire country.

CLEVELAND LEADER IN N. Y.

Henry Pfizenmayer (Fitzy), the well known Cleveland leader and president of the Musicians' Union of his city, has been spending several days in New York.

JOLSON SINGING "GRIEVING"

Al. Jolson is meeting with one of the biggest hits of his career with the song "Grieving for You."

OPPENHEIM AT THE VENDIG

Walter I. Oppenheim, is now leader of the orchestra at the Hotel Vendig, Philadelphia.

JACK MILLS A SHRINER

Jack Mills, the music publisher, was last week initiated into the Shrine.

STARS OF BURLESQUE

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

FIRST SEASON IN BURLESQUE WATCH ME **JOE YOUNG** DOING COMEDY WITH SWEET SWEETIE GIRLS

JUVENILE AND NUMBER PRODUCER — DIRECTION IKE WEBER **EDDIE LLOYD** KEEPING OUT OF TROUBLE WITH BATHING BEAUTIES

IN OUR SPECIALTY "FUN AT THE BOX OFFICE" BILLY **NOBLE & BROOKS** REGINA WITH FLASHLIGHTS OF 1920

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S.. BATHING BEAUTIES **JACK HUNT** SEASON 1919-1920 1921-1922 1923

HAPPY NEW YEAR

CHIEF MISCHIEF MAKER SKATING AROUND AMERICAN CIRCUIT **FRED REEB** Principal Comedian Eddie and Tom Sullivan's "Mischief Makers"

HEBREW COMEDIAN DOING FINE WITH **JACK LA MONT** BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

HAPPY NEW YEAR

PRINCIPAL COMEDIAN — DIRECTION IKE WEBER **HERBIE GLASS** WITH SOCIAL FOLLIES

Happy New Year ANDY **FRANCIS-ROSS** AND JOHN HELEN **DUROSS** WITH BOSTONIANS — DIRECTION IKE WEBER

DANCING INGENUE AND JUVENILE TINA **GLENN** AND **RICHARDS** JACK WITH BOSTONIANS — DIRECTION PAULINE COOKE

PRIMA DONNA CABARET GIRLS **Ethyle McDonald** FIRST TIME IN EAST

INGENUE **MYRTLE ANDREWS** BROADWAY BELLES

DOING DUTCH **KARL BOWERS** WITH THE SOCIAL FOLLIES DIRECTION ROEHM & RICHARDS

VERSATILE SOUBRETTE AND MARGY **MYERS and KNISE** NETTIE INGENUE THE WHISTLING GIRL

TID BITS OF 1920 Direction—IKE WEBER

YARD AND A HALF OF SPEED **WEE MARY McPHERSON** SOUBRETTE MONTE CARLO GIRLS

DANCING INGENUE **JOSIE WEST** JACK REID'S RECORD BREAKERS Direction—LOU REDELSHEIMER

PRINCESS LIVINGSTON

SOUBRETTE — JIMMY COOPER'S "BEAUTY REVUE"

BERNIE GREENE

Juvenile, Characters and Violin Specialty with Jimmy Cooper's "BEAUTY REVUE"

KYRA

With "Passing Show"

VAUDEVILLE

JACK DUFFY & CO.

Theatre—*Harlem Opera House.*
Style—*Singing, Talking, Dancing.*
Time—*Twenty-one Minutes.*
Setting—*One.*

Duffy enters in a Tuxedo, followed by a bell boy, and an opening number is put over with the boy seated on a suit case, interrupting the song at the catch lines with parts of advertisements that he reads from a newspaper. The boy is excellent and certainly knows how to read lines and put them across.

A short monologue by Duffy that was good for laughs followed. The girl in the act was pulled on from the wings by Duffy. She was attired in a neat suit of gray and a double number was used. "I Won't Take Advantage Of You," in which several articles of attire were removed. "Nobody Falls In Love With Me," followed and was succeeded by the young fellow, who gave an impression of Eddie Cantor, "giving an impression of me in my imitation of him," a phrase and idea borrowed from Cecelia Loftus. "You've Got To Give The Babies A Bottle," was used for this impression and went over big.

The young fellow then mimicked Duffy, going through the same business with the girl in the wings, and pulled her on. She looked very striking in pink short pants showing shapely bare legs encased in short white socks. A blue headdress, trimmed with a pink bow, added to the effectiveness of her appearance. Duffy appeared with a red sash tied at the waist and a black hat. A sort of "dope" song was done in a green spot and a nut travesty finish put them over to good applause.

The act could stand considerable trimming for it runs too long. Some of the "nut" stuff at the finish could be cut and the elision of one number might speed up the act which, with some playing, would be more smooth. Duffy is inclined to overstrain. This may be due to the newness of the act and the anxiety to get it over. H. W. M.

LOCKHART AND LADDIE

Theatre—*Proctor's 125th St.*
Style—*Acrobatic.*
Time—*Ten Minutes.*
Setting—*In Three.*

Sometimes an acrobatic pair will open with material that is entirely out of their line and handle that material capably. But, more often, the work that is non-acrobatic, serves as a chaser more than anything else. That is exactly what the song, dance and talk that this pair do in one is—a chaser. Neither can sing, the dance is only fair and the talk worse than the singing.

The work, with the stage in three, consists of tumbling and equilibrism. Both lads do some good stunts in this line.

They can safely omit the stuff done in one and just add about one minute's work in three and get over nicely. G. J. H.

SYLVIA STARR

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*In One.*

Miss Starr may have been on the stage for years and, then again, when we reviewed her, it might have been the first engagement of her life. Judging from the manner in which she worked, it was the latter. She offered a routine of songs showing only a fair voice and very little ability to deliver a number.

We could say, to be absolutely fair to Miss Starr, that the numbers she used were not adapted to her personality. But it is really doubtful if there are any numbers that really could be adapted to her style of work, for the simple reason that she hasn't any style of work. At best, she would only do for small time. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from Page 19)

"HALF AN HOUR"

Theatre—*Palace.*
Style—*Sketch.*
Time—*Thirty-five Minutes.*
Setting—*Three, Two and Three.*

It took thirty-five minutes to play "Half an Hour," which was five minutes too long. The time was lost in changing the sets, the first wait being tedious despite the screen announcements, which could not be read easily.

This admirable little piece of Barrie's, containing a wealth of action and dramatic interest, is especially well written and, in its condensation of a great deal into a small space of time, is not unmindful of Mascagni's "Cavalleria Rusticana."

The story concerns a wife who leaves her husband because she thinks she can not stand his rough treatment of her any longer. She goes to her lover. Prior to her departure from her home, she puts her jewelry in her husband's desk, together with a note.

The second scene is in the young lover's apartments and shows the gay Lothario about to leave for Egypt. He has just finished a phone conversation, the other end of which we heard from the ill-treated wife a few minutes before.

Apparently overjoyed because he will have company on his way to Egypt, the engineer finishes his packing. There is then a humorous bit with a maid and, a few minutes later the wife makes her appearance. There is a short love scene between the two, but they must hurry, as they have but "half an hour" from the time of the phone conversation to catch the train.

The lover then leaves to "fetch" a cab, a short scene between the maid and the eloping wife intervening. There is a scream off stage and, after an investigation it is divulged that there has been an accident and that the engineer is being carried in. A doctor enters and imparts the information that the man is dead and, mistaking the woman for the wife of the unfortunate asks a number of questions that prove embarrassing.

The third scene is back in the husband's home. He finds the jewelry the wife has left in the desk, but, being interrupted by some guests who arrive for dinner, he fails to find the note. Among the guests is the very doctor who had been called in for the accident, although he had never met the husband's wife, as such. In the course of the conversation, the doctor tells of the incident of the accident, and drops the name of the man. Other little bits of pertinent information also leak out.

A servant is then dispatched to ascertain what is detaining the wife, who makes her appearance and her meeting with the doctor is a shock to both. The conversation is veered around to the accident by one of the guests, a woman of the "catty" sort, who imagines things about everybody. But skilful thrusts are deftly parried by the wife with the assistance of the doctor, and she manages to secure, unobserved by all save the doctor, the note which she left in the drawer. Shortly after this, at a chance remark, the husband begins to suspect the wife of being the woman implicated. To verify his suspicions, he looks in the drawer, but the note, not being there, he apologizes and they all go in to dinner, the doctor taking the wife.

The piece was produced as a curtain raiser by Emily Stevens in Boston some years ago and was, at that time, adequately directed and staged. At the rise of the curtain then, the husband and wife were discovered struggling at the center door and he threw her from that position, to a couch well down in one. It was most effective. In this version, the husband and wife were discovered calmly standing center in back of the drop and, after it was up, he grasped her wrists and started the action. The waits between the sets were too long and tiresome for vaudeville audience, which could be improved greatly.

Of the acting, outside of the bit by the maid, perhaps the least said the better. Madame Beeson did fairly well in some of the lighter scenes, but, where there was any call for emotional ability, she was strangely lacking.

Rosamond Corliss, as Mrs. Redding, was not bad, but the "Dr. Brodie" of Clifford Brooke was just that, a "brodie.' Not only was it amateurish, but, in the second scene, where he tells of the accident, it seemed as if he were in a room, going over his part and mechanically reciting the answers to a set of given cues, in a monotone.

"Half an Hour," well played, is, indeed, a pleasant half an hour, but as presented when reviewed, is a tiresome hour and a half. H. W. M.

THE LOVE TANGLE

Theatre—*Proctor's 125th St.*
Style—*Girl Revue.*
Time—*Sixteen Minutes.*
Setting—*Full Stage.*

Whoever wrote and staged this "Love Tangle," surely turned out a fine tangle himself. It would take a wizard to unravel it. We are still wondering what it was all about.

In reviewing the act, we saw a chorus of six who were not so good. We have seen worse, but it was a long time ago. Then came a comedian who, to give him credit, is the only reason for the act getting any applause at the finish. The juvenile was also none too good. The ingenue was an improvement on the others. She, as Phil Baker would say, "was not bad, not bad at all." Not good, but not bad.

The songs were all published numbers. The lines were terrible. As for the plot, the whole act is one. In fact it's a conspiracy on the public. About the best thing the act can do to be a drawing card is to make a contest of itself and offer a prize to anyone in the audience who knows what it's about. G. J. H.

TILDEN, CARROLL & GREEN

Theatre—*Proctor's 58th St.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*One.*

Immediately upon entering, these three young entertainers tell their auditors, through the medium of an introductory singing number, that they do not intend to offer anything new, as there is nothing new under the sun. And, despite the fact that they keep to their word, their turn is entertainment throughout, it being supplied with a good selection of vocal numbers, all of which are capably handled.

One chap plays the piano in addition to singing, another handles the "nut" comedy. The third has a fairly sweet voice and wins approval with a ballad. Some comedy is interjected into the turn when the comedian comes on wearing a woman's hat and has draped over his shoulders a flowing crimson veil. The resultant comedy is good for numerous laughs, although not in the least out of the way, while a burlesque on an interpretative dance is also well carried out. J. Ms.

VALDA AND COMPANY

Theatre—*Proctor's 58th St.*
Style—*Dancing.*
Time—*Ten Minutes.*
Setting—*Full stage.*

A graceful and clever exponent of terpischore is Valda, who, accompanied by a male piano player, offers a most entertaining dance divertissement. Besides being graceful Miss Valda is pretty and radiates a great deal of personality. She opens with a toe dance, artistically executed and in which some clever steps are introduced. In view of her audience, she then makes a change of costume, next appearing as a Spanish interpreter of the dance. A symbolical dance comes next, after which her assistant plays a number of syncopated numbers at the piano.

Following an interlude, Miss Valda does a dagger dance, at the close of which she won an emphatic hand. Some eccentric and jazz steps performed on her toes sent her off to some hearty applause. J. Mc.

KALIZ PRODUCING REVUES

Arman Kaliz, now playing with "Temptation" in vaudeville, is producing a number of revues. The first will feature Kaliz' former partner, Amelia Stone.

MASON AND SHAW

Theatre—*Proctor's 58th Street.*
Style—*Song and dance.*
Time—*Fifteen Minutes.*
Setting—*Three.*

Before a special pink drop curtain in one, a dapper young chap appears. He carries in his hand an immense bouquet and divulges the fact that he is in search of a lady fair. A pretty setting in three then serves to introduce a rather likely miss. A flirtation bit follows into which a good deal of comedy is interjected. The boy of the team then removes his hat and a mass of brown tresses reveal "him" as a girl. No better compliment could be paid the clever impersonation than the subsequent "Ohs" and "Ahs" emitted by the patrons.

Miss Cecil Mason, as the "boy," scored the individual hit of the bill. She deserved it, as she not only gives one of the best male impersonations the writer has ever seen, but radiates a great deal of personality. In voice, action, walk and mannerisms, there is nothing to betray the fact that she is doing a male impersonation when she makes her initial appearance. Following the surprise, Miss Shaw sings a tomboy number in which she is joined by Miss Mason, this time dressed as a girl of the tomboy type.

Miss Mason later reverts to male garb, being greeted with a hearty round of applause. One of the biggest laughs was occasioned when she nonchalantly proceeded to roll a cigarette. And she did so with a display of technique which would cause a doughboy to turn green with envy.

Miss Shaw has a sweet singing voice and is also a graceful dancer. A song and a dance duet for a close went over to such a hand that an encore was made necessary. Working as they did at this house the two girls are certain to score at any of the big-time houses. J. Mc.

GRAY AND ASKIN

Theatre—*Audubon.*
Style—*Singing and Instrumental.*
Time—*Fourteen Minutes.*
Setting—*In One.*

Gray and Askin make up the conventional small time routine. One improvement they could make at the outset would be to use a grand piano instead of an upright to dress the stage more effectively. The rest of the improvements depend on their ability alone.

The opening song states that both have come from musical comedy, where one was a prima donna and the other an ingenue. The latter does the piano work and also a bit with the violin. Either she has a poor instrument or her playing was flat. It was supposed to be in harmony with the other's singing.

The singer may have had a cold. At any rate her voice was only fair. The entire act is the same. G. J. H.

FLYING HOWARDS

Theatre—*Audubon.*
Style—*Aerial Act.*
Time—*Six Minutes.*
Setting—*Full Stage.*

The Howards are offering an exceptionally good aerial routine, which includes iron-jaw work, stunts on ropes, flying rings and trapeze. The woman does more than show a good figure. She puts over a few thrillers herself. The man does one stunt that rivals those done by Enos Frazare. In this, he hangs by one heel from the trapeze while it is swinging.

The others are just as sensational. The color scheme of the setting is neat and attractive and the apparatus covered in colors to match.

The act will do for any bill. G. J. H.

Edward S. Kellar is serving jury duty this week.

Julia Dean will be seen in the cast of "High Noon."

Wood and Wyde have secured five weeks on the Keith time.

Marjorie Gateson has joined the cast of "The Rose Girl."

Harry Frost is staging a revue with eight girls to go to Florida.

Marjorie Booth has been engaged for the cast of "Love and Learn."

J. Harold Murray will sing the juvenile lead in "The Passing Show of 1921."

Reine Davis was hurt while driving her automobile in the Bronx last week.

Margaret McKee, a whistler, opened at the Hippodrome on Monday afternoon.

Amy Avery, who has been in Buffalo for some time, returned to New York recently.

Thelma Vivian Smith has been booked for the Moulin Rouge after the first of the year.

Fred Pearl has been signed as general manager by the Bachner and Lane concern.

The **Ford Sisters** have been booked to play Moss' Regent the first half of next week.

Elf Lorraine, formerly a concert artiste, has been added to "The Passing Show of 1921."

Lolita, Spanish dancer, was one of the features of the Shriners' Circus in Buffalo, last week.

Helen Lyons, solo dancer in "Aphrodite," has been added to the cast of "The Rose Girl."

E. K. Bixby has been appointed transportation manager of the Chicago Opera Association.

Charles Milward has replaced **A. E. Anson** in the cast of "Woman to Woman," now rehearsing.

Peggy Harrigan returned to New Haven from New York to spend the holidays with her mother.

Peggy Harrington is spending the holiday vacation period with her folks at New Haven, Conn.

Arthur Downing, who was overseas with **Will Cressy,** is spending Christmas holidays in New York.

Temple and O'Brien, who played the W. V. M. A. time to the coast, broke their jump East on the Sun time, and will open for the Keith office after the first of the year.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

A. W. Bachelder is going to handle the publicity for "Take It From Me" on tour, for **Joe Gaites.**

Phil Baker, appearing on the Zeigfeld Roof, has a ten week contract, with an option for ten more.

Maud Fulton, actress-playright, and **Robert Ober,** in "East is West," were married last week in Boston.

Charles Irwin has been routed over the Orpheum Circuit. He will open in Kansas City on January 16th.

Mae Marvin, who has been playing an extended tour of the Keith time, returned to New York last week.

Bert and Pagie Dale will leave vaudeville to go on the road with Victor Herbert's "My Golden Girl."

Eichlin Gayer has been engaged to play the butler role in "Rollo's Wild Oat" at the Punch and Judy Theatre.

Schuyler Ladd, the original Daffodil in "The Yellow Jacket," will be seen in that role in the revival of the play.

George Leonard, late of "The Royal Vagabond," is to revive his original two act with a new partner, shortly.

Juliette Day has been engaged to play her original role of Plum Blossom in the revival of "The Yellow Jacket."

E. H. Conway, publicity director of the Orpheum Circuit, will return from his holiday trip to Chicago to-morrow.

Wanda Lyon, who has been in Europe for six months studying voice culture, is expected to arrive home this week.

Arica, oriental dancer, and her partner, **Austin Herzell,** are now appearing with the Metropolitan Grand Opera Ballet.

Gilbert Miller has purchased the English rights to "Polly With a Past," the play by **George Middleton** and **Guy Bolton.**

Gerald Dillon has resigned as press agent for the Loew State Theatre, in Oakland, and has been succeeded by **Ann McCabe.**

Elfie Fay was married last week to **Samuel Armstrong Benner,** former vice-president of the Export Steel Company.

E. K. Nadel, of Pat Casey's Producing Department, will spend Christmas holidays in his home town, Elkhart, Indiana.

Harry David, formerly manager of Loew's State Theatre, San Francisco, has resigned to take over the managership of Mack Sennett's Mission Theatre, Los Angeles.

Everett Hayes, former booker with the W. V. M. A., has returned from the coast to Chicago and will go into business there.

Virginia Fissinger, formerly with Winter Garden shows, has succeeded **Ada Mae Weeks** in the leading role of "Jim Jam Jems."

Page and Page have been routed over the Sun time through **Harry Romm,** formerly of the Jean Bedini "Peek-a-Boo" show.

Elaine Hammerstein, in "Pleasure Seekers," the new Selznick production, will be shown at the Broadway Theatre next week.

Beryl Mercer, of "Three Live Ghosts," is to undergo an operation on her throat which will necessitate her being out of the cast.

Ellen Keller, who has been appearing in concert, and incidentally, making records, will spend Christmas with her relatives at Canton, Mass.

The Tomson Twins will appear with the **Fairbanks Twins** in a specially arranged quartette number on the Ziegfeld Roof, starting this week.

Princess Arabia spent the Christmas holiday with her folks in Brooklyn and returned to Philadelphia to play a New Year's engagement.

E. H. Conway, of the Orpheum circuit offices, in New York, left last week to spend the Christmas holidays with his two sons in Chicago.

Tom Wise, Margaret Young, Marcel Fallette and **Ethel Hopkins** appeared on the bill at the Brooklyn Academy of Music Sunday night concert.

Zelo, the magician, has in preparation a new magical show which will open about January 15, to play the smaller towns in the vicinity of New York.

George Rule and **Mae Melville** have completed a tour of the Keith New England time, and have gone home to Chattanooga to spend the Christmas holidays.

Kuy Kendell has rejoined the cast of "Honeydew," after being out several days on account of a wound received when several thugs set upon him last week.

Virginia O'Brien has been engaged to play the name role in "Peggy," the Savoy Producing Company's new musical comedy, which opens in Atlantic City January 6.

The **Wilton Sisters,** playing Buffalo this week, are routed till the middle of February on the road, after which they come into New York to play the 81st St. Theatre.

Irene Delroy, appearing with **Tom Patricola,** will make her first vaudeville appearance in her home town, Chicago, in March. The act has been routed for twenty-two weeks.

Ray Lynch, George Bingham, Joe Barton and **Ed Griffin,** comprising the New York Comedy Four, opened for a week's engagement at the Hotel Walton Roof, Philadelphia, on December 19.

Vaughan and Retlaw, who have been doing a three act with **Evelyn Young,** formerly of Overholt and the Young Sisters, will be seen with one of Hurtig and Seamon's shows in the near future.

The **Dancing Kennedys,** playing the Orpheum Circuit, will cut out their Los Angeles date, and, after playing the split between Sacramento, will jump direct to Salt Lake and resume their original routing.

Vallie Belasco Martin, niece of **David Belasco,** is rewriting "Quakertown to Broadway," which will be renamed "Quaker Vamps," and to be produced with the assistance of **Daniel Frohman** in the near future.

Wanda Howard, who has been in the Far East for the last two years at the head of an American dramatic company, is on her way to New York from Calcutta with some Eastern plays, which she will produce.

Eddie Mitchell, formerly manager of the Fulton Theatre, Oakland, has taken over the management of the Del Lawrence Dramatic Company, which left here last week for Astoria, Ore., to play an indefinite stock season.

Dorothy Quintette is reopening her act without **Barrett Greenwood,** who is joining Pat Rooney's show. He is replaced in the act by **Stanley Hughes.** The name of the act is changed from "A Motoring Romeo" to "Suitors."

Bert Levy, Frank Johnson, Ben Bernie, Marie Nordstrom, Weaver Brothers, Senator Francis Murphy, the Rose Revue, Lucy Bruch, Dottie Le Vaire, Pop Ward and **The Russian Cathedral Quartet,** appeared at the Bohemian Night given at the N. V. A. last Sunday.

Nigel Playfair, Sylvia Nellis, Mr. and Mrs. Percy Henning, Dora Rozelli, Lena Maitland, Alfred Heather, Charles McGrath and **Nancy Lock,** composing the English members of the "Beggar's Opera" company, arrived heer on Saturday on the U. S. mail steamer, *Panhandle State.*

Claire Nagle, who had been absent from the stage since her marriage to **Arthur Hammerstein** more than a year and a half ago, returned to the footlights last Friday night, making her re-appearance in the prima donna role of her husband's musical piece "Tickle Me," at the Selwyn Theatre.

(*Continued on page* 27)

Happy New Year to All

MISS PATRICOLA

"GIRLS DE LOOKS" SHOULD GET MONEY IN EVERY TOWN

Barney Gerard's "Girls de Looks" has never failed to please and this season lives up to its past reputation as a great comedy, scenic and costumed offering. It's a whirlwind laughing show and more than pleased a packed house at the Columbia Monday afternoon.

The name of the book is "Bankers and Brokers," a satire on Wall street, and tells a story of a stolen stock certificate, taken from an office in New York and finally found in the Hawaiian Islands. The book is by Gerard and Jos. K. Watson. Victor Hyde staged the dancing numbers, which are worth seeing.

Watson, a finished performer in the line of comedy, stands out in the show. He has an individuality of his own and is uproariously funny. Never have we seen him to such a good advantage. He is witty, clever and does not depend on any make-up to get laughs. In fact, he uses none. He is a neat dresser, a fast worker and kept his audience constantly amused all through the performance. He is a credit to burlesque.

Sam Greene, a wonderful straight man, assisted materially in the comedy by the way he "fed" the comedians. He knows how to work up a scene with a comedian and does it. He is a neat dresser and has a fine stage presence.

Jack Thomas is doing an eccentric comedy role and is amusing. He is a tall, slender chap, uses a funny make-up and is a dandy dancer.

Georgie Stone, a young juvenile, fits in nicely. He is a corking good hoofer, a natty litle fellow and a neat dresser.

Fred Evans does an old man character and William Kao shows up well in bits.

Momi Kalama, an attractive looking brunette with a pleasing personality, did nicely with her numbers and in the scenes. She displayed pretty gowns as well.

Anna Propp, a wee bit of a soubrette and very shapely, is an artiste of exceptional merit in the art of dancing. She sure can dance and all her endeavors were well received.

Miss Propp is a lively little girl and wore some dresses just suited to her style. She put her numbers over well and in a way that showed undoubted ability of a quality that should carry her far along the road of success.

Betty Evans, a rather graceful person of a brunette style of beauty, was successful in all her numbers. She also reads lines well. Her wardrobe is pleasing to the eye.

Eddie Simp, a colored performer, did well as a porter and bellhop.

The opening scene, a broker's office, was a reproduction of what it was intended to be. It had a stock board, ticker and a dozen or so telephones, such as one would see in any stock broker's office in lower New York.

Stone and Miss Propp did well in this scene with their singing and dancing specialty.

A pretty telephone number was given by Miss Propp and Miss Evans, assisted by eight girls.

There was plenty of comedy in this scene, the comedians proving capable of holding it at high speed.

Momi Kalama and William Kao offered a dandy Hawaiian act in one, in front of a special drop. Kao played the ukelele and guitar, while Miss Kalama offered a very graceful Hawaiian dance. The act was well received.

In the ship scene, Simp put over a corking good dancing specialty.

Anna Propp cleaned up in her dancing specialty, in which she offered a fine Russian dance of many difficult steps.

Watson was a decided hit in his comedy talking specialty in one. He works in front of a plush drop. He has fine material and, best of all, knows how to deliver. He had the audience laughing from the start to the finish of his act and it was after 4:30 when he walked off stage.

In the cabaret scene which closed the show, several specialties were offered which started off with Stone and Miss Propp, both in dress suits, offering a real fast dancing act that was well done.

Thomas followed in a "rube" make-up and dress, doing a corking good eccentric dance that went over big.

Kao pleased with his ukelele specialty, which was next.

Gerard has a show in the "Girls de Looks" that stands up with the best we have seen at the Columbia this season. It's a fine comedy and musical offering; has pretty girls and a beautiful production, and should do big everywhere. SID.

BURLESQUE NEWS

(Continued from Page 14)

"THE FRENCH FROLICS" IS A FAST SHOW WITH MANY LAUGHS

E. Thos. Beatty's "French Frolics," which was at the Star last week, proved a very pleasing entertainment, from a comedy and musical point of view. It has pretty girls and capable players.

Harry Fields, better known to followers of the burlesque as "Hello Jake," is the principal comedian. He was given quite a reception on his entrance Thursday evening. He is not alone an actor, but, in addition, is a legitimate Hebrew comedian and uses a make-up suited to that character without making it look ridiculous. He dresses his part neatly and is very funny. This young man not alone works faster this season than in the past, but is a hard worker as well, seeming anxious to please at all times.

Walter Parker, a funny little Irish comedian, is working opposite Fields and was very successful in the comedy lines. He is a good "mugger," a dandy hoofer and a tumbler. He, too, is going faster and harder than at any time in the past. He is wearing misfit clothes and has done away with a lot of lines in his make-up. He and Fields work well together.

O. Gene Post is doing the straight and handled himself with credit. He reads lines well, "feeds" the comedians nicely and presents a neat appearance. He has a good singing voice, as well as one for talking.

Hal Sherman makes an attempt at comedy but fails miserably. He hardly is noticeable until he does a dancing specialty down near the end of the first part. We remember this young man last season when he was trying to do comedy and we thought then that he would improve after a season in burlesque. But he is now just about as funny as he was then. He reads his lines as though he had the script in front of him and that is all. He does not know how to put them over nor how to humor them. This we do not understand, as he is working with two comedians from whom he could learn much and a dandy straight man, who seems willing to "feed" him. He has some good lines that are sure-fire laugh getters, but he does not know how to get them over.

Dixie Mason is the soubrette. She has taken the place that Lena Daly held with the show the past few seasons and has the makings of a great soubrette. She is full of "pep," and puts her numbers over well. She can dance, do splits, can kick and do cartwheels. She is a pretty blonde with a pretty form and pleasing personality. She reads lines well.

Miss Mason is new to us, this being the first time we have seen her and she sure leaves a fine impression. There is no doubt but that, after this season's experience, she should be one of the leading soubrettes on the circuit.

Martha White, a shapely brunette with a strong contralto voice, is the ingenue. Miss White sure put her numbers over for encores.

Charlotte Starr is the prima donna. She rendered her numbers well and worked in a number of the bits. She also displayed pretty dresses.

The girls in the chorus, a young looking lot, danced and sang well. Beatty has costumed them prettily.

The "French Frolics" is a bit show, with specialties injected here and there. It opened with a "blow the horn" bit offered by Parker, Post, Sherman and Miss White. "Must never go to work" was next offered by Fields, Parker, Post and the Misses Mason and White.

The "watch" bit was next, telling of the time at different cities of the country, with three watches on the limb of a young lady. Fields and Miss Starr did it.

The "French" bit was well worked up by Fields, Parker, Post, Sherman and the Misses Mason, White and Starr.

Post did well in one, singing "Margie." It took several encores.

The "table" bit amused, as it was given by Fields, Parker, Sherman and the Misses White and Starr.

Sherman did a dancing specialty very much like the one Jim Barton formerly did when he was in burlesque. It went nicely.

At the opening of the second part a dramatic act was offered called "All Mortals Must Stand This Test," in which all the principals took part. Post, as Mephisto, did well, playing the part with force. Miss Stone did nicely as Miss Purity.

Fields followed with his specialty in one. He offered three songs and finished with a Yiddish dance, going over very big.

Sherman, changing his character to that of a "tramp," offered a dancing specialty a la Jim Barton and went over big. He is a good dancer and they like dancing at this house, so the audience applauded as they do all good dancing acts. He finished with a drunk scene, doing it with Post. A few of the lines he uses are "I'll kill him," "One at a time" and "All four of them."

Didn't I hear Barton use these lines a few years ago when he was with the "Twentieth Century Maids?"

Miss Mason showed us a few dancing steps in her "Take Away the Blues" number that were worth while and she received three encores for her endeavors in this direction.

The "French Frolics" is a fast show with plenty of laughs and the Star audience liked it. The material could be improved upon, however, as the bits are rather old. SID.

COMEDY AND MUSIC MAKE KAHN'S SHOWS DRAW AUDIENCES

A real good Holiday bill was staged at Kahn's Union Square last week by Tom Howard, who played the principal role and in fact, was the whole thing so far as the comedy was concerned. Howard did his eccentric boob character and was extremely amusing throughout the entire afternoon, Tuesday. He called the first part "Tango Trousers," and it was staged in a department store. "Treasure Castle," the last part was called and it was in three scenes.

Howard was very funny as a store detective. Ed Welch, doing straight, "fed" the comedian in his usual clever way and dressed his part well. Gus Flaigg handled several character parts very well.

Helen Adair, with a most charming personality, sang her songs gleefully and did well in the scenes in which she appeared. Her costumes were very pretty.

Hattie Beall put a lot of pep into her numbers and worked them all up with speed. She did nicely in the scenes and looked well in tights.

Margie Pennetti, who has been away for a few weeks, opened again and was greeted with a warm reception on her first entrance. She is popular at this house. Her numbers all went over.

Laura Houston danced her way through her numbers with vim and put them over the way we like to see them done. She displayed a pretty form in tights and is a good looking blonde.

Violet Buckley has been added to the cast since we last saw the show. She did very well in her scenes and with her numbers. The bits that Howard staged and the way they were staged, proved good comedy and the situations were nicely worked up.

The big number at the finale of the first part, called "Ballet, Toyland Merry Christmas," was cleverly staged by Solly Fields and nicely worked out by the chorus. A large Christmas tree was drawn out to the center of the stage, all trimmed. The girls danced and played merrily around it as a finale.

Kahn has improved his chorus a lot recently and has a pretty lot of girls. They work hard to put the numbers over.

The house was crowded and the audience was in a good humor during the entire performance, evidently enjoying the show, which was clean and full of comedy and pretty music.

WELL! WELL! THIS IS CLASS

At a meeting of the Phi Sigma Delta, one of America's foremost collegiate fraternities, held at the Astor Hotel, last Sunday, Herbert K. Minsky was elected president, for the ensuing term.

This organization represents all the colleges of America. Minsky, who is one of the Minsky Brothers, controlling the National Winter Garden, is a graduate of Columbia College, '12, and law '14.

HOWARD PADEN MARRIED

BALTIMORE, Md., Dec. 26.—Howard E. Paden and Edith Levine were married on the stage of the Garden Theatre, here, Christmas Day.

PLAYING ANOTHER CITY

Barney Girard's "Some Show" is booked at the Woods' Theatre, Atlantic City, the last three days of this week.

This is the lay-off week for the show between Baltimore and Philadelphia. The show played the Folly, Washington, up to last week.

ANOTHER SIMONDS ARRIVES

Mickie Simonds is the name of Teddy Simonds' second daughter, who arrived on December 21, at the Community Hospital, New York. Both mother and daughter are doing nicely, late word from the hospital states.

DEALY JUDGMENT CUT DOWN

Unless James J. Dealy agrees to accept a reduction of judgment from $30,000 and costs, the amount awarded him in his $50,000 suit for damages against Gus Hill, Inc., to $25,000, with costs, the judgment in his favor will be reversed and a new trial ordered. That was the decision last week of the Appellate Division in the matter of the appeal taken by Gus Hill, by whom Dealy was employed in the cast of "Mutt and Jeff."

Dealy asserted he became afflicted with an ulcer of the cornea on his left eye as a result of backfire from a revolver which he used in a theatre at Gallipolis, Ohio, in a stage attempt to "scare" Mutt and Jeff.

JACK LEWIS OFF KEITH FLOOR

Jack Lewis, booking agent, was put off the floor of the Keith Booking Offices this week, said to be on account of a complaint, made by Mrs. King, chief of the club booking department, for donating two acts to an Elks Lodge without consultation and commission to her office. It was also reported that the matter would be straightened out with E. F. Albee this week.

ABOUT YOU!

(Continued from Page 26)

Oakes and DeLour, ball-room dancers, closed with Annette Kellerman's act in Kansas City last week, and have been booked out to the Coast over the Orpheum time one week ahead of **Miss Kellerman. Walter Hastings**, a baritone pianist, replaced them.

Rube Newhinney, of the staff of the State Lake Theatre, Chicago, was operated upon for rupture in the American Theatrical Hospital in that city last week.

Ada Miller, of the Randolph Theatre, is recovering from an operation at the American Theatrical Hospital, Chicago.

Betty Stanley, a recent victim of appendicitis, is reported as doing nicely at the American Theatrical Hospital, Chicago.

Joe Williams, of **Sam Howe's** "Jollies of 1920," is recovering from an operation for hernia at the American Theatrical Hospital, Chicago.

Gussie Setinich, Jean Sheldon, Charles Bimbo, Dorothy Richmond, Paul Biese, Carmen Clark and Margaret Kemp are all patients at the American Theatrical Hospital, Chicago.

Charles A. Fleming and **Nan Fleming** have not joined the **Eva Tanguay** act as was reported recently.

HAPPY NEW YEAR TO ALL

FRED FERDINAND

INTERNATIONAL VARIETY ARTIST

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LOUIS **LA VIGNE and GRENIER** MARIE
WITH KEWPIE DOLLS

HARRY **MORRISEY AND DE VERE** FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

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Your Pal, at 57 Willoughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

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BERTHA STARTZMAN
SOUBRETTE SECOND SEASON WITH "CABARET GIRLS"

EMILY KELLER
INGENUE SOUBRETTE — JACK REID'S RECORD BREAKERS

RALPH MAY SUE
SMITH, ALLEN and SMITH
DANCING SPECIALTY, RALPH SMITH DOING STRAIGHT WITH PARISIAN FLIRTS

HARRY WILDE
RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

CARRIE FINNELL
SOUBRETTE — NATIONAL WINTER GARDEN

IRVING N. LEWIS
DOING ECCENTRIC DUTCH WITH PARISIAN FLIRTS — DIRECTION IKE WEBER

BERT and PAULINE HALL
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

FRANK **CALLAN & KENYON** TOM
DIRECTION ABE FEINBERG — BOOKED SOLID 46 WEEKS, LOEW CIRCUIT

NEIL E. SCHAFFNER
LIGHT COMEDY — Direction OLLY LOGSDON — Romax Bldg., 47th St. and B'way

BIG BILLBOARD SUIT FILED

CHICAGO, Ill., Dec. 25.—Charges of a monopoly in the sign post space of the United States are made in a suit for $500,000 damages which has been filed in the United States District Court here by Thomas Cusack and Company, against Kerwin H. Fulton, New York, and twenty officials of the Posters Advertisers' Association and The Poster Advertising Company.

The bill alleges that the defendants are successors to The Associated Bill Posters of the United States and Canada, who were restrained in an injunction issued by Judge Landis in 1916. The complainants charge that this injunction has been violated.

The court docket is overcrowded and the case undoubtedly will not be called until late in January or early in February.

WANTS MEN USHERS

CHICAGO, Dec. 25.—Katherine Rutherford, president of the Sons and Daughters of America, has written to Health Commissioner Robinson asking that women be prohibited from acting as ushers in theatres because, she thinks, men would prove better in an emergency.

"The complaint has much merit," said Assistant Fire Marshal John C. McDonnell, head of the fire prevention bureau, to whom Dr. Robinson referred the letter. The suggestion was ordered sent to the city council for action. At the present time the majority of loop playhouses are using girls as ushers.

WANT MURDER FILMS BANNED

CHICAGO, Ill., Dec. 25.—The city council is preparing to bar from the screen in Chicago picture theatres, all films that glorify crime or display criminal careers. Murders and shootings in films are said to have gone to the heads of the younger folks. The police department, in its records, show that most of the suspects arrested for hold-ups are between the ages of seventeen and twenty and that these young criminals get their start in the motion picture theatres which play films that display murders, hold-ups and pistol fights.

"TEMPLE DUSK" FOR METRO

"Temple Dusk," the George Baker production now being made at Metro's New York studios, will have an all-star cast. This will be headed by Anna I. Nilsson, assisted by Robert Frazer, Thomas Ross, Robert Schnable, Frank Currier and Charles Lane. Mr. Baker took his scenario from Calvin Johnson's story in *The Saturday Evening Post*.

ARTHUR REEVES TO PRODUCE

Arthur B. Reeves, author of the "Craig Kennedy" stories and producer of "The Mystery Mind" serial, is shortly to form a new company to be known as the Blue Laws Film Corporation. Short subjects will include the "Elsie" books, the "Rollo" books, "The Five Little Peppers," "Sanford and Merton" and the "Kewpies." "Alice's Adventures in Wonderland" may also be produced.

NEILAN DOING PARISH BOOK

Marshall Neilan will shortly present a screen production of Randall Parish's book, "Bob Hampton of Placer."

More than 2,000 persons are used in the production, the cast including James Kirkwood, Wesley Barry, Marjorie Daw, Pat O'Malley and Tom Gallagher.

ARBUCKLE ARRIVES HOME

Roscoe "Fatty" Arbuckle, arrived home last week aboard the *Olympic*, after a few months' vacation in Europe, where he was made pretty much of a social lion and is back at work again. He contemplates making full length comedies in future.

LASKY COMING EAST

Jesse Lasky, executive head of Famous Players-Lasky, is coming East again, after the holidays for several months' stay, and, after attending to several matters, will go West again.

CABARETS HARD HIT

CHICAGO, Ill., Dec. 24.—Judge Landis has carried the war deep into the hearts of the proprietors of many cabarets. He has proved that he intends to punish those that continue to break the law and his record, thus far, is as follows:

Manager Summers, of St. James Grill, sentenced to Fort Leavenworth for sixteen months and a fine of $5,000. Three others connected with the same cabaret were fined $5,000 each.

Ike Lewinsohn, owner of a cabaret at Wabash and Congress streets known as The Congress, sentenced to one year in the bridewell and fined $1,000.

"Happy" Jack Galligan, owner of Galligan's cabaret, sentenced to one year in the house of correction and fined $1,000.

Contempt writs have been issued for the McGovern Brothers, owners of the Liberty Cafe; Jos. Mann, owner of the Rainbow Gardens; Eitel Brothers, owners of the Marigold Gardens, and Dr. J. Newton Roe and Fred Wurtman, former owners of the New Southern Hotel Cabaret. These cases will come up for early hearing in January.

Sheriff Peters, of Cook County, has also entered the fight and announces that he will continue his fight against roadhouses and outlying cabarets until he has thoroughly cleaned them all up. Sixty persons have been arrested by him within the last three days, numbered among them being many vaudevillians and cabaret performers. A raid on "The Just Right Inn," last week, resulted in the arrest of Charles Hoppe, proprietor; Mabel Leonard, Mlle. Mercedes and Florence La Marche, performers. All were taken to the county jail, where they were held. It is said that the artists held a real "Kootch" dance and that the admission price was $2.00. The raiding officers paid the price of admission, permitted the show to start and thirty minutes later, arrested everyone in the cabaret.

Attorneys for the sentenced men are making a hard fight for their freedom.

WOODS GETS ANOTHER HOUSE

CHICAGO, Ill., Dec. 24.—A. H. Woods has taken over the lease of the Studebaker Theatre from the Shuberts, taking possession of that loop playhouse next May. Lester Bryant, a partner of Woods, has signed a contract with the C. A. Chapin estate to take over the theatre at the close of the present contract with the Shuberts in May.

This will leave the Shuberts with the Princess and the New Shubert Central Theatre as their only holdings here next season, as the Jones, Linick and Schaefer Vaudeville Circuit has taken over the lease of the Garrick Theatre.

Woods will have, in addition next season, The Playhouse, the New McCormack (now in course of construction) and the two new Selwyn theatres, which will be erected here next Summer, and the Woods Theatre.

Following on the heels of the Bryant announcement that Woods had taken over the Studebaker Theatre, came an announcement from the Shubert headquarters contradicting the Bryant announcement relative to the Messrs. Shubert's interests in the Studebaker. They emphatically deny the story and state that so far as their knowledge is concerned the lease of the Studebaker Theatre has not been assigned or given to anyone else.

The present lease under which the Messrs. Shubert are operating the Studebaker Theatre runs to October 1, 1922, and they hope and have every assurance from the Chapin estate that this lease will be renewed for an additional term of years thereafter.

COAST SEES NEW PLAY

SAN FRANCISCO, Dec. 24.—"Watch My Smoke," a new comedy by Walter Rivers, of the San Francisco *Bulletin*, was presented for the first time at the Alcazar Theatre last Sunday and created a most favorable impression.

KOLB AND DILL OPEN

SAN FRANCISCO, Dec. 17.—Kolb and Dill opened a two weeks' season at the Columbia Theatre last Monday, repeating their former play, "The High Cost of Loving."

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INFORMATION wanted as to MARY ADELINE HENDERSON

formerly MARY ADELINE JAQUES, or her heirs, or GRACE HENDERSON, formerly of Nashville, Tennessee. Both above parties supposed to have been on the stage some years ago, possibly together. Matter of property in New Jersey. Anyone having information please communicate with FRED W. DE CAMP, Counsellor at Law, Prudential Bldg., Newark, N. J.

FILM FLASHES

Charles Goldsclang was arrested and held in $500 last week on a charge of admitting unguarded minors to his theatre.

"Some Wild Oats," which is being released throughout the country as a road show, has been booked for an indefinite engagement, starting Sunday, December 12, at the Wood's Theatre, Atlantic City. The picture is also being held over iddefinitely at the Jefferson Theatre, Louisville, Ky.

Harry Rice, formerly publicity director for the Universal Film Company, has been appointed general manager for the Independent Exhibitors and will have charge of the Western productions to be released by the company.

Elmer R. Pearson, Director of Exchanges of Pathe, who has just returned from a three weeks' trip through the Central West, reports that motion picture exhibitors in that part of the country have suffered very little from unemployment and deflation and that normal conditions are confidently expected by next spring.

George Bunny, son of the famous John Bunny, is making comedies for the Capitol Comedies, part of the National Film Corporation, to be released through Goldwyn.

Wallace Worsely has been retained by Goldwyn as a director, his contract having been renewed.

Samuel Goldwyn is in California, to hold a meeting with his group of eminent authors to discuss picture production and construction with them.

Eddie Featherstone has completed his work in "The Thief," the Pearl White picture, and has been engaged for the next White vehicle, work on which will start next month

Arthur Bourchier and Kyrle Bellew have been cast for leading roles in Commodore J. Stuart Blackton's moving picture production of Charles Sumner's "The Broken Road," in England. Commodore Blackton is now negotiating with Mr. Sumner for the dramatic rights for this piece in the United Kingdom, planning on a simultaneous stage and screen production in London.

Work on the initial offering of the recently launched Walsh-Fielding Productions, Inc., was begun this week at the Glendale Studios, under the personal supervision of Thomas B. Walsh, director-general of the new company. With a remarkably unusual story and a cast that boasts players of stellar rank, the production, according to the company's announcement, bids fair to be acclaimed among the big pictures of the season. It has been given the working title of "True to Life."

The principal roles have been entrusted to Barbara Castleton, Montagu Love, Macy Harlam, Edwards Davis and Victor Gilbert, whose combined names will be billed as an all-star cast.

Robert Schable has been engaged to play the role of Bunny Fish in "Temple Dusk," a forthcoming George D. Baker production, for S-L Pictures. The cast includes Anna Q. Nillson, Robert Frazer, Charles Lane, Thomas W. Ross and Frank Currier.

Arthur Somers Roche has begun a series of mystery screen stories, the first of which is called "The Stain," for Metro.

George Elwood Jenks is now writing scenarios for Metro.

Marion Davies and her company have recently returned from the coast to finish the production of "Bride's Play" in the Eastern Studios of International Film Corp.

"Buried Treasure," from a story of F. Britten Austin, will be the Famous Players' Cosmopolitan Marion Davies release for the month of January. The production of this picture is said to cost in the neighborhood of $500,000.

Rudolph Valentino has been engaged by Metro to appear opposite Alice Lake in her forthcoming picture, "Uncharted Seas."

LeRoy Scott has recently completed the continuity of his play, "No. 13 Washington Square," which will go into production shortly in the Goldwyn Studios.

W. C. Cook, ex-publicity man, has gone into business with a partner and established offices at 145 West Forty-fifth St., as Cook and Shay, Inc.

C. Alfred Karpen has established himself with Leon Schlesinger at the Film Service Bureau.

William S. Hart has declared that he will retire from the screen after his next release for Paramount.

Douglas Fairbanks has signed Marguerite de la Motte to be his leading lady for one year.

Pauline Frederick has completed "The Mistress of Shenstone," her second Independent production.

COSTUMES

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Jackie Cogan has fully recovered from injuries received in an automobile accident early in November and will resume work this week on the first of a series of "Peck's Bad Boy" features, for Irving Lesser productions.

"Society Snobs" is the title chosen for Conway Tearle's recently completed picture.

Edward Connelly has been cast for a role in Nazimova's production of "Aphrodite."

Frank S. Mattison has been engaged by the Reelcraft Pictures Corporation to write the next three "Romances of Youth," for release in that series, which is now being distributed by Reelcraft. The titles will be "Halloween," "Ginger" and "The New Baby."

Marion Davies will give a Christmas party at the International Film Company's studio Christmas Day between 3 o'clock and 5 o'clock in the afternoon. Hundreds of children of the neighborhood will then be the guests of the film star and beauty who will personally present to each a Christmas gift.

Marshall Neilan is on his way to New York from Los Angeles, where he has just completed "Not a Drum Was Heard," his fifth independent production in 1920.

Tom Santschi, in "Beyond the Trail," will be released January 23d by Pathe. In his support will be Edward Hearn, Gertrude Claire, Patricia Palmer and Willys Galles.

Abram C. Berman has been appointed manager of the New York branch of United Artists Corporation.

Charles Hutchinson, in "Double Adventure," has been slated for release January 23d by the Pathe Corporation.

"Rogues and Romance" will be released December 26th by the Pathe company, with June Caprice, Marguerite Courtot, Harry Semels, William P. Burt and Frank Redman in the featured roles.

William Davidson, Huntley Gordon, Louise Prussing, Colin Campbell and Al H. Stewart have been engaged by Myron Selznick to appear in support of Elaine Hammerstein in "The Girl from Nowhere."

William De Mille is leaving New York for the Coast to spend the Christmas holidays with his family.

Dorothy Dalton will leave for the Coast upon the completion of "The Teaser" to start work on "The Money Master." George Melford will direct, with James Kirkwood, Ann Forrest, Charles Ogle, Edward Sutherland and Fred Huntley in the cast. Sir Edward Parker, who wrote the story, will remain in Hollywood to superintend the filming.

Carl Laemmle has returned from a trip to the Coast.

A. W. Smith, Jr., has been appointed assistant general sales manager of the W. W. Hodkinson Corporation.

Constance Talmadge has left for Miami, Florida, to make exteriors for "The Man from Toronto." Supporting her are Kenneth Harlan, George Fawcett, James Harrison, Flora Finch, W. R. Webb and Florence Short.

Norma Talmadge has finished on "Playing the Game" and left for a week's vacation at Atlantic City.

Albert Parker, who has been directing Norma Talmadge, has signed a new contract with Joseph M. Schenck to make a number of new productions.

Herbert Brennon has started work on "The Passion Flower" in the cast of which will be Norma Talmadge, Courtenay Foote, Natalie Talmadge, Robert Peyton Gibbs and Harrison Ford.

Ethel Clayton will start work on "Sham," adapted from the play by Elmer Harris and Geraldine Bonner, the first part of January.

Thomas J. Geraghty has been appointed supervisor of the eastern production activities of the Paramount Co.

Elaine Hammerstein, in "Pleasure Seekers," will be released December 30, with Webster Campbell, Marguerite Clayton, Frank Currier and James A. Furey in the cast.

Martha Mansfield and Conway Tearle are to be starred in a series of pictures by the Selznick corporation. Tearle's first picture, "Society Snobs," will be released February 20 and Miss Mansfield, March 30.

Douglas Sonilyo, in New York representing the Alwyn Neuse Motion Picture Corporation of Munich, Germany, will sail for Germany the end of this month and take with him two men and two women dancers for a cabaret to be opened in Munich about February 1.

Louise Huff presented her husband, Edwin Stillman, with a baby son last week.

DRAMATIC REVIEWS

(Continued from Page 18)

"LIFE FOR LIFE" NEW PRODUCTION AT JEWISH ART THEATRE

"A LIFE FOR A LIFE." A drama in three acts, written in Yiddish by Peretz Hirschbein and produced at the Jewish Art Theatre on Friday, Dec. 19, under the direction of Mark Arnstein. Joseph Schoengold played the leading role.

CAST.

Ysroel Noah.....Joseph Schoengold
Pearl, his wife...Henrietta Schnitzer
Bassa Faiga, his mother.Anna Appel
Bluma, his niece.....Rose Silbert
Tevyeh, his partner.Jechiel Goldsmith
The Rabbi.....Rudolph Schildkraut
Lazar, a help....Anatol Vinogradoff
Osher, grain merchant.Hyman Meisel
Gershon grain merchant.Max Skulnik
Esther, a neighbor.....Liza Varon

A Passing Wedding Party

The Groom.....Lazar Fried
The Grandmother..Bina Abramowitz
A Farmer.....Louis Weisberg
A Relative.....Jacob Katzman
Another Relative.....Sam Pecker
A Woman.....Annie Shapiro
Another Woman....Clara Langsner
Third Woman.....Liza Goldberg
A Girl .....Helen Blai
Another Girl.....Deborah Gordon

Taking one incident in the life of a man and building upon that incident and its sequence, a three-act play that holds interest throughout, is quite a task. To paint, in addition to this, a picture of life with a self-martyred hero, who yet draws pity, is even more complicated and difficult. Yet, that is exactly what Peretz Hirschbein has done. Allowing for first night defects and for the necessary pruning and cutting that follows, the play should hold interest and prove a valuable moral.

Ysroel Noah is a wealthy Jewish merchant residing in the Ukraine, and, like a good many of his people, a dreamer and idealist. To him, life is but for one thing, the consecration of himself and his all to his God. Ysroel has longed, during seven years, to become a father, but it seems that he never will. Finally his wife informs him that their longed-for and awaited son will arrive.

The play opens one day after the Passover holidays, in April. Ysroel has dedicated a synagogue, built from stone to stone by his money. In his fervor, he has also given as a gift, to bring a famous rabbi to the community, gold equal in weight to the corner stone. Unwittingly, he has appropriated the funds of his partner. The latter denounces him publicly and Ysroel dedicates his life to the vindication of his good name so that his son may be without blemish. Unwilling to accept the aid proffered him by his erstwhile associates, he slaves and starves himself until every cent is paid off. As can be surmised, during the time that he has been depriving himself of even the necessities of life, his family, too, has suffered, being reduced from opulence to poverty.

Meanwhile, his partner repents and, relenting of his conduct, seeks to let bygones be bygones and to resume their business relations, announcing to the world that Ysroel is a wronged but righteous man. The final scene in the play, to many, would be unthought of. The rabbi, visiting Ysroel's house, discloses to Tevyeh, his partner, and Osher and Gershon, his friends, that Ysroel, the holy man, has been without food for days, and that, in order to pay his last debt, he has gone without the Sabbath, foregoing the ritual and food so that he may vindicate himself. Tevyeh, with tears in his eyes, begs forgiveness for the wrong he has done and Ysroel, crying that now he has achieved his vindication, he will live and prosper, dies in the arms of the rabbi. The curtain descends upon a most unusual tableau. In an adjourning room the mourners are saying "Kaddish," the prayer for the dead. Pearl, Ysroel's wife, lies fainting on the floor and the rabbi, standing over the cradle of the luckless infant, asks the Lord's mercy on the household.

Joseph Schoengold handles the part of Ysroel, requiring a great deal of restraint and quiet emotional work, with an artistic touch. Schildkraut, as the rabbi, dominates the stage while he is on, but his role is a secondary one. Henrietta Schnitzer as the wife; Anna Appel, as the mother, Rose Silbert as Bluma, an adopted daughter, Jechiel Goldsmith as Tevyeh, Hyman Meisal and Max Skulnik, as Osher and Gershon, add much laughter to the piece and give two distinct portrayals of a character well known in life, rough, but kindly fellows with no education, but much understanding. Bina Abramowitz, as an old grandmother, gave an excellent character study and scored a personal triumph. For the rest, they do well but little.

SPLENDID ACTING IN LATEST PLAY AT THE BRAMHALL

"MIXED MARRIAGE." A play in four acts by St. John Ervine, presented at the Bramhall Playhouse, December 14, 1920.

CAST

John Rainey.....Augustin Duncan
Mrs. Rainey.....Margaret Wycherly
Hugh Rainey.....Rollo Peters
Tom Rainey.....Barry Macollum
Michael O'Hara..Harmon MacGregor
Nora Murray.....Angela McCahill

"Mixed Marriage" is a gripping play telling a tale of bigotry and its tragic results. The dialogue is sparkling and the subject handled with deftness and the sure technic that made "John Ferguson," by the same author, such a hit.

John Rainey, the figure around whom the play revolves, and who is the head of a family of four, is opposed to Catholicism to the point of fanaticism. There is a strike in Belfast, the residence of the Raineys, during which the feeling is fanned to fever point when Rainey discovers that his elder son is about to marry a girl of the Catholic faith.

Rainey has been using all his influence to keep the strikers from splitting their cause at the instigation of the non-Catholic leaders but, upon his appraisal of the treachery of his offspring, undoes all the good he had accomplished.

Rioting follows, with the Rainey home as the center of the tumultuous proceedings, troops are called out and fire upon the mob and there is a surprisingly unhappy ending, when the girl, feeling that she had been the cause of it all, rushes out and is killed. Rainey, with a smile of grim satisfaction on his face mutters, "I was right."

Augustin Duncan, as Rainey, gave a masterful portrayal.

Margaret Wycherly gave the most notable characterization of her entire career, nothing finer having been seen in New York. She imbued the part with a fine emotional appeal, particularly in the scene where she bids her son good-bye.

THORNTON ESTATE INVENTORIED

According to an inventory filed by "Jim" Thornton, the net value of the estate left by Bonnie Thornton was $7,536.

As itemized by Thornton, the gross amount is $10,327.50. The dressmaking establishment and all its fixtures is appraised at $4,913, and jewelry left in a vault of the Pacific Bank is valued at $5,414.50. The expense of administration and lawyers' fees makes the $2,790.62 balance from the gross estate.

Jim Thornton claimed $17,550, found in a safe deposit vault of the Pacific Bank, as his own personal property. He was induced to file the inventory by the mother, sister and brother of Bonnie Thornton, who are Grace, Mary and Joseph Cox. They had obtained an order some time ago, but could not serve it, as Thornton was on the road. On his return to town he was served with a second order.

The day after Bonnie Thornton died, Thornton caused the arrest of Elizabeth Smith, a dressmaker who lived at the Argonne Hotel, charging her with the theft of a $900 fur coat. Miss Smith denied all knowledge of the coat and said that, while Mrs. Thornton was ill, she had requested her to take charge of some of her personal belongings before she was taken to the hospital. She said she turned all of them over the police.

Jim Thornton remarried on December 3.

N. V. A. ENTERTAINING

A special program of vaudeville and cabaret acts is being arranged for the N. V. A. clubhouse on New Year's Eve. Performers will work in the center of the state floor, a la cabaret, and also from the stage. All tables are reserved, and, on Monday, were sold out. Seven dollars and fifty cents per person is being charged for the evening.

MOSS' ATLAS OPENS FEB. 22

The new B. S. Moss theatre now being built at 116th street and Prospect avenue, the Bronx, will be opened on February 22 under the name of the Atlas Theatre. The house is modeled along the same lines as the Coliseum and also seats 3,500. The house will have a split-week policy, playing six acts each half of the week, with a feature film.

BILLY WITH GREENWOOD SHOW

Little Billy, the diminutive comedian, is in Montreal this week rehearsing with the Charlotte Greenwood show, "Linger Longer Letty." The piece, which has played to enormous business on the road, has made a trip to the coast and back and will be seen in Brooklyn next week.

JUDGMENT OVER SCENERY

Jack Loeb, vaudeville producer, was awarded a judgment of $1,315 in the Fifth Municipal Court last Thursday in a suit against the Columbia Scenic Studio.

According to Loeb he contracted with Rush Jermon and Jack Klein, of the scenic studio, on February 26th last, for a set of scenery to be used in his vaudeville production, "The Love Tangle."

The scenery, when ready, did not meet with his specifications, whereupon the defendants, he declared, agreed to make over the set as he desired. Although they promised to furnish the second set immediately, he declared, it was never delivered. The defendants did not appear to contest the suit and the judgment was awarded by default.

ORPHEUM DEMURS TO SUIT

SAN FRANCISCO, Dec. 26.—Demurrers to the accounting suit brought by J. H. Garrett, stockholder of the Utah Orpheum, were filed in the Superior Court in San Francisco, last week, by Martin Beck, Herbert Mayerfeld and S. Lanz Lansburgh. In his suit, Garrett avers that the three defendants are seeking to oust the minority stockholders and get complete control of all the issued stock of the Utah corporation.

The three defendants aver Garrett's complaint does not contain sufficient facts to constitute a cause of action.

THIS ONE SHOCKS PARIS

PARIS, Dec. 26.—It takes much to shock Paris, but Henri Bataille has succeeded with scanty costumes of his latest play, "The Rose Man," just opened at the Theatre de Paris, and which, it is said, has been obtained by a New York manager.

The *Echo de Paris* critic says that the spectacle of three unclothed women in the third act "had no part in the plot and was obviously included merely to satisfy the jaded emotions of the playgoing public."

The requirements caused two of the stars, Agnes Souret and Mlle. Exiana, dancer, to resign at rehearsal.

PLAY SKETCH IN "ONE"

Leigh De Lacey, Arthur Williams and Tommy Mullens will do "Scrambled Finance," a sketch of Mullen's for the first time in vaudeville, in "One."

Miss De Lacey and Arthur Williams formerly appeared in "Bringing Home the Bacon" and, when the ban was put on sketches in "Three," adopted the new idea which, it is claimed, is the first time a comedy-dramatic sketch has been played in "One."

POWERS SUMMER SHOW SET

CHICAGO, Ill., Dec. 18.—Powers Theatre has already announced its Summer show. The management states that Jean Archibald's "Call the Doctor" will start an engagement at that playhouse on May 2 with its original cast.

FOX CONDUCTORS CHANGED

Ray Reilly, formerly general musical director for the Poli circuit, is now conducting the orchestra at Fox' Audubon Theatre. Dave Brown, conductor at the Audubon, is now directing the men in the pit of the Crotona Theatre.

HARRIS GETS STRAIGHT SONG

Chas. K. Harris has secured Charles Straight's new number "Roaming." The song is of the fox-trot type and will be issued early in January. Many of the roll companies have recorded the number.

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as to address of Irene Callahan will be appreciated by E. O. George, Toledo, Ohio, St. Charles Hotel.

MRS. FISKE PLAY OPENS

ATLANTIC CITY, Dec. 24.—Mrs. Fiske's new play, "Wake Up, Jonathan," the work of Elmer Rice and Hatcher Hughes, had its premiere here last night.

Mrs. Fiske plays the role of Marion Blake, wife of a monied man, who has been world roaming for ten years. Previously he had been unsuccessful in his attempts to make his wife turn to his belief that money is everything. With the opening of the piece, there comes a telegram from the husband that he will be home.

His wife then goes to the railroad station to meet him, while her children expectantly await the arrival of the father of whom they know so little.

During Mrs. Blake's absence, Adam West and his ward happen along. The children immediately take to him, but when he finds out their mother is the woman he had formerly loved, he attempts to leave. Mrs. Blake, however, returns and encounters him.

There then follow some strong contrasts between nature. The blustering of the wealthy man is diametrically different than that of West, the dreamer. Eventually, the regeneration of the husband is begun, after he realizes that his money making rules have failed in winning over his children.

"SALLY" DOES $34,000

(Continued from Page 6)

taken as any sort of indication, it is quite likely that the receipts will run into six figures.

The ticket brokers too were hard hit by last week's poor business, it being stated that, with the exception of McBride's and Tyson and Company, there was not a single agency that did not lose money on the week. Every broker, with the exception of the McBride agency "sloughed" huge blocks of tickets to Joe Leblang, this "sloughing" process continuing throughout the week.

This week, with practically every show along Broadway boosting the prices to $5 top for New Year's Eve and the Globe getting $7.70, while the Little will get $6.60, will probably prove an exceptionally lucrative one and, in several instances, perhaps new high records for takings will be established.

NEW COMPANY CHARTERED

TRENTON, N. J., Dec. 26.—The Columbia Operating Company, Inc., of Columbia Amusement Park, North Bergen, was chartered in the office of the Secretary of State this week to conduct a general amusement business and operate scenic railways and other devices. The concern has a capitalization of $20,000, which is divided into 200 shares at $100 each.

"CHU" HAD $38,700 WEEK

SAN FRANCISCO, Dec. 24.—The second and last week of "Chu, Chin, Chow" here rolled up a gross of $38,700, making a total of $70,700 for the two weeks. On several of the performances, turn aways were the rule. Two dollars was paid for standing room on the lower floor and $1.50 in the balcony. The Saturday receipts were $10,100.

"PASSING SHOW" GIRLS INJURED

NEW HAVEN, Dec. 27.—Muriel Seeley and Charlotte Sprague, both of the "Passing Show of 1921" company, were injured on Christmas Day while riding in an automobile with two men of this city, who were also hurt. All were taken to the hospital. Miss Seeley is the most seriously hurt.

SANTLEY AND SAWYER CLOSING

CHICAGO, Ill., Dec. 26.—Joseph Santley and Ivy Sawyer are reported here as preparing to withdraw from the cast of "The Half Moon" prior to its opening in this city on Jan. 2, at the Illinois Theatre. It is said that Dorothy Maynard has been accepted as the successor to Miss Sawyer.

PRISONERS SEE "LULU BETT"

OSSINING, N. Y., Dec. 26.—"Miss Lulu Bett," a comedy dramatized from the novel by Zona Gale, was given its tryout under the direction of Brock Pemberton on Sing Sing Prison's new stage, given to the prisoners by David Belasco this evening preparatory to being given its first public showing in the Belmont Theatre, New York.

This is the first popular show which has been staged at Sing Sing during Warden Lewis F. Lawes' administration, and it was enthusiastically received by the prisoners, who overtaxed the seating capacity of the prison chapel. Sing Sing's "stage carpenters" set to work as soon as the religious exercises were over in the morning, placing Mr. Belasco's new portable stage in position. The players gave their services free.

In the cast are Lois Shore, William Holden, Catherine Doucet, Carrol McComas, Jack Bohm, Louise Closser Hale, Beth Varden, Willard Robertson and Brigham Royce.

The last big show given at Sing Sing was "Tea for Three," which was presented two years ago. The performance this evening was the first ever given on a regular theatrical stage in the old prison. More than 1,000 inmates attended.

CHICAGO OPERA NEEDS SUPPORT

CHICAGO, Ill., Dec. 27.—Grand opera in Chicago is doomed to death unless the public gives full support to the company at the Auditorium Theatre. If they do not, it will be a closed book after the seasons of 1921-'22.

Announcement that a crisis had been reached in the affairs of the company was made Friday by the authorities in charge. The sponsors of the opera have made it known that they no longer feel that they can make up the heavy deficit, amounting to $350,000 annually.

Bills running into six figures have been footed every year by Mr. and Mrs. Harold F. McCormick, the largest contributors to the opera fund.

"Chicago has never supported its opera company as it has its Art Institute, Symphony Orchestra and similar institutions," said Mr. McCormick. "Opera has never made money and probably never will. There will be a deficit even if the subscription lists are complete. But the deficit will not amount to much if Chicago supports its opera as it should."

TROUBLE OVER MUSIC BUREAU

In the Supreme Court, early this week, Francis C. Coppicus, a musical promoter, filed an action to restrain John Wesley Miller and others, doing business under the name Metropolitan Musical Bureau, Inc., from using such name of the corporation. Coppicus claims a prior right to the name, because of having filed March 22, 1916, in the County Clerk's office, a certificate that he was owner of a booking office for musical productions under the name of Metropolitan Musical Bureau.

Coppicus asks for an injunction with such other relief as the court may see fit to give. Argument on the application will be heard by Justice William P. Burr in the equity part of the court.

Coppicus, who was formerly a secretary for the Metropolitan Opera Company, according to the papers, obtained permission from the Metropolitan to use the name Metropolitan Musical Bureau, for the purpose of acting as an agent for musicians, vocal and instrumental.

WALTONS MAY MAKE UP

According to reports heard last week, Florence Walton and Maurice may be reconciled and do their old act again. They were divorced some time ago and Maurice remained in Paris, where he was at the time, to dance with Leonora Hughes, an American girl. He underwent two operations while in Paris and is recovering sufficiently to be expected back in this country early in the New Year.

TOLEDO SEES NEW PLAY

TOLEDO, Ohio, Dec. 27.—"Exit Claudine," a new comedy in three acts, by Tadema Bushiere, was presented tonight for the first time by the Toledo Theatre Company.

The play, a farce-comedy, is the first new production to be offered by Harold Solstein, manager of this company. Arthur Albertson played the part of Ralph Young. Robert Fiske as Jim Witherspoon helped to mix things up. Julia McMahon played Jane, and Elizabeth Patterson and Aldrich Bowker were funny as a French maid and an English butler, members of Claudine's retinue.

MAGICIAN ACTS AS SANTA

RIDGEWOOD, N. J., Dec. 26.—Harry Rouclere, magician, who formerly appeared in vaudeville, played the role of Santa Claus in an airplane yesterday when he flew over the public square of this town drapping bags of candy and dolls attached to toy parachutes. Later he alighted, went into Wilsey Hall, and distributed the remainder of the gifts from the Christmas tree. Rouclere, who is now a hotelkeeper, is said to be the only one of his craft who has his own airplane.

SASCHA BEAUMONT FREE

CHICAGO, Dec. 26.—Sascha Beaumont, of George White's "Scandals of 1920," was awarded a divorce last week by Judge Rash from her husband, Reginald Schonemann, also a member of the profession. The charge on which the decree was granted was desertion, and the suit was not contested. Miss Beaumont claimed that her husband left her in 1918.

VAUDEVILLE BILLS

(*Continued from page* 23)

BALTIMORE

Cliff Bailey Duo—Hodge & Lowell—Burton & Shea—Arthur Deagon—Sherlock Sisters & Clinton.

BOSTON

(First Half)—Dennis Bros.—Josephine Lenhard—Rowles & Van Kufman—Mercedes—Friend & Downing—Hite Reflow & Lohr. (Second Half)—McConnelly & Austin—Frank & Leary—Isabelle D'Armond — Mercedes — Jack Goldie — His Reel Peaches.

FALL RIVER

(First Half)—McConnell & Austin—Frank & Leary—Isabelle D'Armond—Jack Goldie—His Reel Peaches. (Second Half)—Dennis Bros.—Josephine Lenhard—Rowles & Van Kaufman—Friend & Downing—Hite, Reflow & Lohr.

HAMILTON, CANADA

Lieut. Thetion & Co.—Coffman & Carroll—Knorr, Rella & Co.—Zelaya—Royal Italian Five.

HOBOKEN

(First Half)—Le Vaux—Marshall & Connors—Gray & Graham—Anthony & Arnold—Linko & Linko. (Second Half)—You Kiss Trio—Flo Ring—Flanagan & Stapleton—Texas Comedy Four—Frank & Mazie Hughes.

LONDON, CANADA

(First Half)—Worth & Worth—Jerome & Albright—Leila Shaw & Co. (Second Half)—Carletta & Stockhill—Edwards & La Velle—Vardon & Perry.

MONTREAL, CANADA

Sylvia Mora—Fagg & White—Arthur Pickens & Co.—Barton & Sparling.

OTTAWA, CANADA

Three Kanes—Walter O'Donnell & Westfield—Autumn Trio—Gordon & Vail—Dorothy Morrell & Roy Pickens.

PROVIDENCE

(First Half)—Weise Troupe—Frank & Grace DeMont—Anthony Gurrino—Home, Lind & Co.—Koler & Irwin—Melodyland. (Second Hand)—Kennedy & Kramer—Gardner Duo—Helen Vincent—Sweeties—Ward & King—Little Pippifax

SPRINGFIELD

(First Half)—Kennedy & Kramer—Helen Vincent—Sweeties—Ward & King—Little Pippifax. (Second Half)—Weise Troupe—Frank & Gracie DeMont—Homer Lind & Co.—Kolen & Irwin—Melodyland.

TORONTO, CANADA

Skating Macks—Hulvey & Brill—Clifton & Kramer—Telephone Tangle—Harry Lee—Siegel & Irving.

Attractions at City Theatres

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.
DECEMBER 27
MADGE KENNEDY
The Girl with the Jazz Heart
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAPFEL

LYCEUM West 45th St. Evgs. 8.30 Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
INA CLAIRE By Avery Hopwood In a New Comedy
THE GOLD DIGGERS

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
HARRY CARROLL AND CO., FRANKLYN ARDELL & CO., BOB HALL, O'DONNELL & BLAIR, ALEXANDER BROTHERS AND EVELYN, JOE COOK.

GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Evgs. 8.30
GEO. M. COHAN'S PRODUCTION OF
"THE MEANEST MAN IN THE WORLD"
Mr. Cohan in the Title Role

GEO. M. **COHAN** Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.
THE TAVERN
GREATEST MYSTERY OF THEM ALL
ARNOLD DALY as the Vagabond

Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats Wed. & Sat., 2.30
A. H. WOODS Presents
"LADIES NIGHT"
In a Turkish Bath

REPUBLIC Thea., W. 42d Street, Evs. 8.30. Mats. Wed. & Sat., at 2.20
EARL CARROLL Presents
a New Comedy-Drama
Daddy Dumplins
with MACLYN ARBUCKLE

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
Mischief Makers
Next Week—MONTE CARLO GIRLS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
THIS WEEK
Monte Carlo Girls
Next Week—TIDBITS OF 1920
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway
TWINKLE TOES
Next Week—GIRLS DE LOOKS

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
ALL JAZZ REVUE
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
ED LEE WROTHE
This Week
Next Week—PEEK A BOO

WANTED—Male Pianist
As partner in recognized vaudeville act; no beginners; must put over song. Very good proposition. Address ALF. WATSON, care of "Clipper."

ALPHIA GILES
SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

WISHING YOU ALL A HAPPY NEW YEAR
Your Old Friend
LOUIS GUTTENBERG
26 SIXTH AVENUE, NEW YORK CITY
Everything for the Stage Tuxedos Our Specialty

HAPPY NEW YEAR TO ALL
MILDRED HOWELL
INGENUE—VICTORY BELLES

MURRAY DAVE
HOWARD AND HOFFMAN
JUST US TOO?
BOOKED ENTIRE LOEW CIRCUIT Direction—JACK POTSDAM

ED DALY AND HIS **TANGLED ARMY**
IN VAUDEVILLE

May BERNHARDT and LEA Mabel
FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY
STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

JOHNNY HUDGINS
SECOND COMEDIAN MONTE CARLO GIRLS

IRENE LEARY
INGENUE L. M. REIS'S BEAUTY TRUST

ETHEL SHUTTA
FEATURED DANCING COMEDIENNE SISTER OF JACK WITH TOWN SCANDALS

FANNY ALBRIGHT
ONE OF THE DAINTIEST INGENUES IN BURLESQUE "JINGLE JINGLE" CO.

HARRY (WEE WEE) KILBY
PLAYING CHARACTERS THANKS TO STONE and PILLARD. Direction—IKE WEBER

E. PEAT GUS
SENNA & STEVENS
WASH DAY IN CHINATOWN Direction—MARK LEVY

JACK GREGORY AND CO.
in "NOVELTY LAND"
WOULD LIKE TO HEAR FROM ALL HOOP ROLLERS and JUGGLERS at liberty, to enlarge my act. Permanent address, 1086 Washington Street, Boston, Mass.

GOLDWYN HAS STRONG LIST

The dozen pictures for current showing released by Goldwyn are put forth by that producing organization as the strongest group of reelases in its history. Heading the list is "Godless Men," a Reginald Barker production based upon Ben Ames Williams' novel of adventure on the sea, "Black Pawl." This production has been seen in Los Angeles, where its success at the large California Theatre was so pronounced and the demand for further showings so great that at the end of the week it was transferred to Miller's Theatre, where Goldwyn's "Earthbound" had its long run in Los Angeles. Here are a few brief quotations from the Los Angeles reviews of "Godless Men": "It is a play that has conviction of plot, verity of portrayal and beauty of presentation."—*Herald.* "Has sweep and power."—*Times.* "A great film drama."—*Examiner.* "A play of absorbing interest."—*Express.* Russell Simpson, James Mason, Helene Chadwick, John Bowers, Robert Kortman and Alec B. Francis have the principal roles.

Another Reginald Barker production is included in the twelve, a picturization of Graham Moffatt's Scotch comedy, "Bunty Pulls the Strings." In the cast are Leatrice Joy, Russell Simpson, Cullen Landis, Casson Ferguson, Raymond Hatton, Josephine Crowell and Edythe Chapman. This is a case, Goldwyn officials believe, where the camera has caught all the elusive charms of the native humor and characteristics which made the spoken play such a delight and gave it so long a life.

In the list is Betty Compson's first production, in which she appears as a star and her first picture since her success in "The Miracle Man." Supporting Miss Compson in "Prisoners of Love" are Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

Will Rogers is represented by "Guile of Women," from a story by Peter Clark MacFarlane and directed by Clarence G. Badger. In this production Rogers is seen as a Swedish sailor and gives a character portrayal of sterling worth entirely different from any picture in which he has previously appeared. In the cast with him are Mary Warren, Doris Pawn, Bert Sprotte, Nick Cogley, Lionel Belmore and others.

Mabel Normand is seen in "What Happened to Rosa," from a short story in the Metropolitan. The picture was directed by Victor Schertzinger and contains all the elements of joyous fun which have made Miss Normand among the most popular stars on the screen. Hugh Thompson plays opposite her. Doris Pawn, Tully Marshall and Eugenie Besserer have important roles.

Tom Moore's picture is from a story by Rupert Hughes and is called "Hold Your Horses." It tells of a timid Irishman, a New York street sweeper, who, as a result of a little authority vested in him when given the red flag to keep traffic back when a building gang was excavating with dynamite, rose to be master of his home, of his ward, of his city, and of a society woman, whom he later married. Naomi Childers, Sylvia Ashton and Sydney Ainsworth have prominent parts. It was directed by E. Mason Hopper.

Frank Lloyd is represented by two productions, "A Voice in the Dark," from Ralph E. Dyar's stage murder mystery, and "The Great Lover," a picturization of Leo Ditrichstein's stage success, written by himself and the Hattons. "A Voice in the Dark" has all the suspense, mystery and thrills that made it so popular in its spoken version, with the added advantage of the camera's ability to see every angle of the play's action. Ramsey Wallace and Irene Rich have the leading roles, other parts being played by Alec Francis, Gertrude Normand, Alice Hollister, Ora Carewe, Alan Hale, Richard Tucker and William Scott.

"The Great Lover" is given a masterly interpretation by John Sainpolis, assisted by Claire Adams, John Davidson, Alice Hollister, Mme. Rose Dion, Lionel Belmore, Richard Tucker and others.

"The Concert" is a production of Hermann Bahr's stage comedy success in which David Belasco starred Leo Ditrichstein. It was directed by Victor Schertzinger. Lewis S. Stone and Mabel Julienne Scott have the leading roles. In the cast are Myrtle Stedman, Raymond Hatton, Gertrude Astor, Russ Powell, Frances Hall and Lydia Yeaman Titus.

The first of the Messmore Kendall productions, "The Song of the Soul," from William J. Locke's novel, "An Old World Romance," starring Vivian Martin, is included in the dozen. Fritz Leiber, the Shakespeare actor, plays opposite the star. The picture has been received with marked favor by the public.

Pauline Frederick is starred in Channing Pollock's adaptation of an O. Henry story, "Roads of Destiny," directed by Frank Lloyd and supported by Richard Tucker, John Bowers, Hardes Kirkland, Willard Lewis, Jane Novak, Maude George and M. B. (Lefty) Flynn.

Jack Pickford appears in a screen version of George Ade's stage comedy success, "Just Out of College," directed by Alfred E. Green. Pretty Molly Malone plays opposite Pickford, while others in the cast are George Hernandez, Irene Rich, M. B. (Lefty) Flynn, Edythe Chapman, Otto Hoffman, Maxfield Stanley and Loretta Blake.

CONDEMNED MEN SEE FILMS

SING SING, Dec. 25.—A dozen men in the shadow of death, including Jesse Walker of Brooklyn, who is the first scheduled to suffer the death penalty, saw today as a special holiday privilege the first motion pictures ever exhibited in Sing Sing's death house. The condemned men, who get very few privileges, enjoyed the pictures far more than did convicts in other parts of the prison their more elaborate Christmas celebration.

Thomas Meighan, who recently staged an escape scene at Sing Sing, was so grateful for the privilege that he gave to the prison a miniature motion picture machine which can be operated at short range. Warden Lawes told the condemned men that they could have pictures shown only rarely. As the death house is small, the machine has to be only twelve feet from the screen. The reels had to be run off twice so the twelve men could see them from the steel barred doors of their cages. They were kept in their cells while the "show" was on.

First a bedsheet, used as a screen, was hoisted at the west end of the short corridor, which has a row of cells on each side. Only those in the eastern part of the death house could get a view of the screen then. When the reels were run off the sheet was shifted to the east end. Those in the cells at that end then viewed the pictures.

GETS $500 FOR LOST TRUNK

ALBANY, Dec. 24.—Marie Bac of New York, a motion picture actress, was awarded a verdict this week for $500 in the City Court against Robert P. Murphy, proprietor of the Kenmore Hotel, for damages in alleged negligence of the hotel when a trunk containing clothing and other personal property owned by the actress was stolen in May, 1919. The trunk was traced to New York and Benjamin Ashburn was arrested, charged with the theft, and brought back to Albany. He was admitted to bail but made his escape before the case came to trial. The trunk, according to Miss Bac, was valued at $2,000, and she brought action for $1,000.

The hotel proprietor says he will appeal the case to the higher courts.

HOBART BOSWORTH MARRIES

LOS ANGELES, Dec. 24.—The motion picture colony here learned today of the unannounced marriage of Hobart Bosworth, screen writer and director, to Mrs. Cecile S. Percival.

The marriage was performed in San Diego Wednesday night by a justice of the peace. Mrs. Percival was the widow of Harold Percival.

KIPLING WRITING FILMS

LONDON, Dec. 26.—Rudyard Kipling has joined the school of scenario writers. For years he has stoutly refused to be enticed into a contract to supply picture plays. Only two of his works, "The Light That Failed" and "The Naulakha" have ever been filmed. He has now decided to write a series of plays especially for the film.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Casino, Boston, 27-Jan. 1; Grand, Hartford, Conn., 3-8.
Abe Reynolds Revue—Empire, Newark, 27-Jan. 1; Casino, Philadelphia, 3-8.
Best Show in Town—Empire, Toledo, 27-Jan. 1; Lyric, Dayton, 3-8.
Bostonians — Park, Youngstown, 27-29; Grand, Akron, 30-Jan. 1; Star, Cleveland, 3-8.
Bowery—Gayety, Boston, 27-Jan. 1; Columbia, New York, 3-8.
Bon Tons—Palace, Baltimore, 27-Jan. 1; Gayety, Washington, 3-8.
Big Wonder Show—People's, Philadelphia, 27-Jan. 1; Palace, Baltimore, 3-8.
Dave Marion's Own—Gayety, Detroit, 27-Jan. 1; Gayety, Toronto, 3-8.
Ed Lee Wrothe's Best Show—Casino, Brooklyn, 27-Jan. 1; Empire, Newark, 3-8.
Flashlights of 1920—Berchell, Des Moines, Iowa, 26-29; Gayety, Omaha, Jan. 3-8.
Follies of the Day—Gayety, Omaha, Neb., 27-Jan. 1; Gayety, Kansas City, 3-8.
Folly Town—Gayety, Utica, 30-Jan. 1; Gayety, Montreal, Can., 3-8.
Girls de Looks—Columbia, New York, 27-Jan. 1; Empire, Brooklyn, 3-8.
Girls of the U. S. A.—Casino, Philadelphia, 27-Jan. 1; Miner's Bronx, New York, 3-8.
Girls from Happyland—Jacques, Waterbury, Conn., 27-Jan. 1; Hurtig & Seamon's, New York, 3-8.
Golden Crooks—Gayety, Washington, 27-Jan. 1; Gayety, Pittsburgh, 3-8.
Hip Hip Hooray Girls—Star, Cleveland, 27-Jan. 1; Empire, Toledo, 3-8.
Hits and Bits—Lyric, Dayton, 27-Jan. 1; Olympic, Cincinnati, 3-8.
Harry Hasting's Big Show—Gayety, Toronto, Ont., 27-Jan. 1; Gayety, Buffalo, 3-8.
Jollities of 1920—Gayety, Kansas City, 27-Jan. 1; open 3-8; Gayety, St. Louis, 10-15.
Jack Singer's Own Show—Open 27-Jan. 1; Gayety, St. Louis, 3-8.
Jingle Jingle—Grand, Hartford, Conn., 27-Jan. 1; Jacques, Waterbury, 3-8.
Lew Kelly Show—Star & Garter, Chicago, 27-Jan. 1; Berchell, Des Moines, Iowa, 2-5.
Mollie Williams' Own Show—Gayety, Buffalo, 27-Jan. 1; Gayety, Rochester, 3-8.
Maids of America—Gayety, Rochester, 27-Jan. 1; Bastable, Syracuse, 3-5; Gayety, Utica, 6-8.
Million Dollar Dolls—Majestic, Jersey City, 27-Jan. 1; Perth Amboy, 3; Plainfield, 4; Stamford, Conn., 5; Park, Bridgeport, 6-8.
Powder Puff Revue—St. Louis, 27-Jan. 1; Star & Garter, Chicago, 3-8.
Peek-a-Boo—Miners' Bronx, New York, 27-Jan. 1; Casino, Brooklyn, 3-8.
Parisian Whirl—Gayety, Pittsburgh, 27-Jan. 1; Park, Youngstown, O., 3-5; Grand, Akron, 6-8.
Roseland Girls—Hurtig & Seamon's, New York, 27-Jan. 1; Orpheum, Paterson, 3-8.
Rose Sydell London Bells—Stamford, Conn., 29; Park, Bridgeport, 30-Jan. 1; Empire, Providence, 3-8.
Snappy Snaps—Columbia, Chicago, 27-Jan. 1; Gayety, Detroit, 3-8.
Social Maids—Empire, Albany, 27-Jan. 1; Casino, Boston, 3-8.
Step Lively Girls—Olympic, Cincinnati, 27-Jan. 1; Columbia, Chicago, 3-8.
Sporting Widows—Gayety, Montreal, Can., 27-Jan. 1; Empire, Albany, 3-8.
Town Scandals—Empire, Providence, 27-Jan. 1; Gayety, Boston, 3-8.
Twinkle Toes—Empire, Brooklyn, 27-Jan. 1; People's, Philadelphia, 3-8.
Victory Belles—Orpheum, Paterson, 27-Jan. 1; Majestic, Jersey City, 3-8.

AMERICAN WHEEL

All Jazz Revue—Star, Brooklyn, 27-Jan. 1; Empire, Hoboken, 3-8.
Bathing Beauties—Standard, St. Louis, 27-Jan. 1; Century, Kansas City, 3-8.
Beauty Trust—Englewood, Chicago, 27-Jan. 1; Standard, St. Louis, 3-8.
Beauty Revue—Cohen's, Newburgh, 27-29; Cohen's Poughkeepsie, 30-Jan. 1; Howard, Boston, 3-8.
Broadway Belles—Binghamton, N. Y., 27-29; Elmira, 30; Niagara Falls, 31-Jan. 1; Star, Toronto, Ont., 3-8.
Big Sensation—Gayety, Louisville, 27-Jan. 1; Empress, Cincinnati, 3-8.
Cabaret Girls—Grand, Worcester, 27-Jan. 1; Plaza, Springfield, 3-8.
Cute Cuties—Century, Kansas City, 27-Jan. 1; Lyceum, St. Joseph, 2; Gayety, St. Paul, 10-15.
Follies of Pleasure—Penn Circuit, 27-Jan. 1; Gayety, Baltimore, 3-8.
French Frolics—Empire, Hoboken, 27-Jan. 1; Cohen's, Newburgh, 3-5; Cohen's, Poughkeepsie, 6.
Girls from Joyland—Gayety, Milwaukee, 27-Jan. 1; Haymarket, Chicago, 3-8.
Girls from Follies—Park, Indianapolis, 27-Jan. 1; Gayety, Louisville, 3-8.
Grown Up Babies—Empress, Cincinnati, 27-Jan. 2; Lyceum, Columbus, 3-8.
Hurly Burly—Gayety, St. Paul, Jan. 3-8; Gayety, Milwaukee, 10-15.
Jazz Babies—Avenue, Detroit, 27-Jan. 1; Academy, Pittsburgh, 3-8.
Joy Riders—Academy, Buffalo, 27-Jan. 1; Cadillac, Detroit, 3-8.
Kewple Dolls—Star, Toronto, Ont., 27-Jan. 1; Academy, Buffalo, 3-8.
Kandy Kids—Academy, Pittsburgh, 27-Jan. 1; Penn Circuit, 3-8.
Lid Lifters—Empire, Cleveland, 27-Jan. 1; Avenue, Detroit, 3-8.
Mischief Makers—Olympic, New York, 27-Jan. 1; Gayety, Newark, 3-8.
Monte Carlo Girls—Gayety, Brooklyn, 27-Jan. 1; Olympic, New York, 3-8.
Naughty Naughty—Trocadero, Philadelphia, 27-Jan. 1; Star, Brooklyn, 3-8.
Pat White's Gayety Girls—Gayety, Minneapolis, Jan. 3-8; Gayety, St. Paul, 10-15.
Parisian Flirts—Reading, Pa., 30; Grand, Trenton, 31-Jan. 1; Trocadero, Philadelphia, 3-8.
Puss-Puss—Lyceum, Columbus, 27-Jan. 1; Empire, Cleveland, 3-8.
Razzle Dazzle—Gayety, Newark, N. J., 27-Jan. 1; Reading, Pa., 6; Grand, Trenton, 7-8.
Round the Town—Haymarket, Chicago, 27-Jan. 1; Park, Indianapolis, 3-8.
Record Breakers—Howard, Boston, 27-Jan. 1; New Bedford, Mass., 3-5; Fall River, 6-8.
Some Show—Open, 27-Jan. 1; Philadelphia, 3-8.
Social Follies—Majestic, Scranton, 27-Jan. 1; Binghamton, 3-5; Elmira, 6; Niagara Falls, 7-8.
Stone & Pillard's—Cadillac, Detroit, 27-Jan. 1; Englewood, Chicago, 3-8.
Sweet Sweetie Girlies—Bijou, Philadelphia, 27-Jan. 1; Majestic, Scranton, 3-8.
Tittle Tattle—Gayety, St. Paul, 27-Jan. 1; Gayety, Milwaukee, 3-8.
Tiddle de Winks—Gayety, Baltimore, 27-Jan. 1; open 3-8; Trocadero, Philadelphia, 10-15.
Tempters—Plaza, Springfield, Mass., 27-Jan. 1; Holyoke, 3-4; Greenfield, 5; Miles, Schenectady, N. Y., 6-8.
Tidbits of 1920—Holyoke, Mass., 27-28; Greenfield, 29; Schenectady, N. Y., 30-Jan. 1; Gayety, Brooklyn, 3-8.
Whirl of Mirth—New Bedford, 27-29; Fall River, 30-Jan. 1; Grand, Worcester, 3-8.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

NEWSPAPER MEN ENTERTAINED

Louis Mann, George Beban, Frank Tinney, the Duncan Sisters and numerous other performers entertained the Newspaper Men's Benevolent League at the Press Club last week. It is unlikely that they ever received a more enthusiastic reception than that accorded them by more than 300 New York newspapermen.

The program comprised sixteen acts and many of the performers scored hits of such a striking nature that it was necessary for them to come on again before the scribes were willing to call it a night and to wend their way home in a circuitous route at daybreak. Some of the entertainers took an opportunity to get back at their newspaper critics, the result being a brilliant and rapid line of cross-fire.

The capacity of the club was limited, and when S. Jay Kaufman announced the first turn, the dining room was jammed to the doors. Quite a number of prominent guests were in the audience, including Major General John F. O'Ryan, who was eulogized by Frank Tinney and who had to respond to an ovation by standing at salute.

The Hilger Trio, three girls, who started the entertainment, were as vociferously received as a popular variety artist would be on a next to closing position in vaudeville. Then came Delysia, and to say that she went over would be putting it mildly. George Jessel followed with some stories and bits of songs that he had written.

Before Walter C. Kelley had finished telling his stories, the members of the press were bubbling over with laughs and other things which tended to give spirit to the occasion. Because of the limited space, Harry Delf was unable to dance, but several dialect stories and a comedy song went over so well that his auditors stamped for more, and he had to oblige with a humorous recitation concerning the romance of a member of the "Pants Cutters' Union."

It was evident at a glance that the Duncan Sisters were popular, they being acclaimed when announced. One of the duo requested song suggestions from the audience, and the newspapermen obliged so readily that it appeared the girls would have to sing until morning.

Frank Tinney next candidly admitted that he hadn't won the war himself, but that he had some assistance. His picking out of General O'Ryan followed, after which he started to give some inside dope on the systematic method in vogue in the army when it needs soap. During his turn, Tinney remarked that he had a lot of difficulty in getting into the room, partly because of a certain something he had in his hip pocket, and partly because he had bumped into Louis Mann.

"Any time," said Tinney, "you see two men talking and one looks bored, the other is Louis Mann."

Before Mann had a chance to get back, Nelson and Cronin brought the house down with a number of popular comedy numbers. To say that they were a riot would be putting it mildly. In fact, they went over so big that they missed a train which they had intended making.

Louis Mann was very serious in his first few introductory remarks. Then he proceeded to get back at Tinney, and hardly had the latter's name been mentioned when a black-haired, round-faced chap wearing tortoise shell spectacles was seen making a centre rush through the crowd. Mann admitted that one of the duo that Tinney mentioned might be himself, but added that the other was usually Tinney, and his boredom was caused by the fact that the conversation was too intelligent for him. Mann then scored a knockout with his "Cohen at the Telephone," and with several German dialect stories.

Mary Brookes, a very pretty and captivating Miss, might not have been as well known as some of those who preceded and followed her, but after she had rendered a vocal number, she was in as solid with the newspapermen as any of the others. Miss Brookes combines exceptionally good looks with a captivating personality, and has a most pleasing and sweet singing voice. It is only a question of time before she becomes better known.

George Beban followed with some Italian dialect stories and was a scream, but when he and Louis Mann did a bit there is no word that can adequately describe the enthusiasm. Beban portrayed a great Italian author attempting to make a speech at a dinner. Finding he cannot do so in English he gets off his remarks in Italian, and is interpreted by an Italian friend. Mann had the latter part, and had his listeners hystrical with laughter.

Frank Fay brought the entertainment to a close with some side-splitting remarks apropos prohibition and the current price of acquiring anything with a kick in it, lamenting the passing of the good old days when a chap had no fear of saying "Let's have a drink."

Fay admitted, however, that even in those days when the stuff was cheap, there were a lot of birds who never said anything at all.

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CLASSICAL JAZZALOGUE

AMES OPENS ARCHER PLAY

PHILADELPHIA, Dec. 28.—The century old Walnut Street Theatre opened its doors last evening, a new and beautiful house.

The play which served to re-dedicate the ancient and honorable theatre is "The Green Goddess," the first work for the stage by William Archer, London critic, best known in this country for his translations of the dramas of Ibsen. The present piece is produced by Winthrop Ames and the combination of the latter's activities with those of Mr. Archer and George Arliss is good.

The play is a somewhat fantastic melodrama, laid in a mythical East Indian kingdom in the Himalaya Mountains. Mr. Arliss has the role of a Rajah, educated in Europe to the point of super-cynicism in life and religion, but with many Oriental traits which he finds it to his interest to retain.

An aeroplane accident brings to his kingdom two English army men and the wife of one. These the Rajah determines to kill, to carry out the Mosaic oriental law of an eye for an eye, since his three brothers have been condemned to death by the Indian government. The attempts of the trio to escape from the Rajah's palace form the main and most thrilling episodes of the melodrama.

Wireless plays a large part in the proceedings and this, together with the other modern surroundings of the ruler's menage, are adroitly explained. It all smacks rather of Drury Lane, though in a modified form, and the writing has been accomplished with far more skill and literary quality than is usual in the output of that particular London school. Particularly well drawn is the portrait of the Rajah, who reveals himself always gently but firmly as the voice of that Asia which "has a long score against you Lords of creation," to quote the play. But Mr. Arliss is English and so is Mr. Archer, and so are most of the rest of the company. Hence, in the good old Drury Lane fashion, it is the gallant English to the rescue in the last act. A rescue too, quite up to date, by aeroplane.

Herbert Waring, Cyril Keightley and Olive Wyndham are the three prisoners, and the only other principal is a curious Cockney valet to the Rajah, a man with a shady past, played with something of comic flavor by Ivan F. Simpson.

"BLUE EYES" MAY DO

ATLANTIC CITY, N. J., Dec. 27.—Lew Fields and Morris Rose offered, at the Globe Theatre here tonight, "Blue Eyes," a new musical comedy into which Leon Gordon and Leroy Clemens have not written anything that is either new or particularly clever. The piece is not yet in good shape, and, while the music is tuneful and satisfactory, it is hardly anything more than the average score.

However, "Blue Eyes" serves as an admirable instrument for the charm and delightful personality of Dorothea MacKaye, a winsome appealing miss, who will soon be counted one of the stars in the musical comedy world. She danced and sang her way into every heart in the huge theatre, proof of which was offered in the heavy and continuous applause she won almost with every number.

Assisting her was Olin Howland, recently saved by the collapse of "The Temptations of Eve." He won back his following very easily last night and proved that, given the material and opportunity, he could do things in a way that appealed.

With a story not only flimsy but rather humdrum and ordinary, and music of the tinkling variety, were offered some settings that told of genuine attempts at luxuriousness. However, they expressed more of ambition than of skill or real artistry.

"Blue Eyes," with the proper adjustments and several changes in the run of the story, may do very well.

MEMBERS OF ACT MARRY

SAN FRANCISCO, Dec. 27.—Zeta Gray and Joe Mandel, doing a piano and violin act, were united in marriage last week. They will continue as before and play vaudeville theatres.

CROTHERS PLAY OPENS

ATLANTIC CITY, Dec. 27.—Rachel Crothers, who has written a considerable number of successful plays and a number not so successful, offered, last night, through the producing medium of Sam H. Harris, her newest opus, "Nice People" an interesting, amusing piece, well written, well acted, and quite well-to-do in climax, scene and setting.

Beginning with an idea that, in its essentials, is shavian in conception, its main theme went astray after a brilliantly written first act, which gave rich promise of something noteworthy in modern drama. Several times before this, Miss Crothers has given evidence of an extraordinarily keen perception, which seems in each case to have been thwarted and baffled by a technic that confines itself to conventional dialogue and conventional interpretation, means inadequate to the subject. Her method is as polite and as "comme il faut" as her people.

However, it must not be understood this means anything to the play in the ordinary sense of the word. "Nice People" is a very interesting and a very amusing piece, neatly written and unusually well acted. In addition, it touches, however lightly, upon a timely subject which very soon will have to be discussed with more seriousness than is wont.

To this end, Miss Crothers has devised a story in which two people, sound at heart and in instinct, find themselves, not without some mental and spiritual effort.

Miss Crothers has pictured for us, what **Honore De Balzac** might describe as "pampered cats" and "merry blades," but with a perfectly rational and moral point of view. In fact, it is not her method of living which changes Teddy Gloucester, but the sudden knowledge that her father's business methods are questionable. Such money she cannot and will not take nor spend, while, on the contrary, her father offers as his excuse the statement that he has done everything for her and for her happiness.

Francine Larrimore has been given a role which fits her perfectly. As a rich young thing with intelligence and a will of her own, she is both fascinating and alluringly real. There were chords that Miss Larrimore struck rather heavily and there were others in which her touch was as delicate as that of the perfect artist. That she has considerable skill of an unusual order cannot be contradicted.

Robert ames again, but with a skill that has grown considerably since his last appearance here, portrayed that clean-cut, whole-souled kind of a young man for which he seems cast by nature. His scene with Miss Larrimore in the final act, lying flat upon a lawn that was only too palpably a stage lawn, was in truth a very finished bit.

The entire cast showed a careful choice on the part of his producer, and gave excellent representations of the figures Miss Crothers had painted. Of these people, Leonore Harris was most charming and most skillful, while Frederick Maynard offered one very small but delightful sketch of a seventy-year old farmer.

"Nice People" will please anyone who goes to see it.

INSURES ALL EMPLOYES

CHICAGO, Dec. 26.—As a reward for faithful service, Jones, Linick and Schaeffer has presented each one of its employes with an insurance policy as a Christmas gift. The newer help will receive a policy calling for a death benefit of $1,000 and this will range to $2,500, according to length of service. On each succeeding Christmas the policies will be automatically increased by $500, provided continuous active service has been rendered during the year immediately preceding, until a maximum of $5,000 is attained. Employes entering the service from now on will be insured for $1,000 upon completion of six months' employment. This will be increased next Christmas by $500.

In the event of death the firm will act as trustee for the benefit of any employe's wife, child, father, or other relative. Should an employe become incapacitated so that he cannot perform his duties, Jones, Linick and Schaeffer will pay the policy.

COHAN OPENS "LOVE AND LEARN"

BALTIMORE, Md., Dec. 27.—Charm and cleverness are the salient characteristics of "Love and Learn," a new comedy by Vincene Lawrence and Edgar Selwyn, which had its premiere here tonight at the Academy. The production was remarkably smooth, the entire cast, with one exception, handling the situations with marked dexterity and repression and the tout ensemble, barring the glaring of a desk lamp, being highly pleasing. The piece is offered under the direction of George M. Cohan.

"Love and Learn" has for its theme the matching of wits between a clever young woman and a procaic young man, a civil engineer whose world is that of technical matters. Yet, Jack Gardner, played by Wallace Eddinger, does not hesitate to offer all sorts of theories as to how to manage a woman.

The girl, Annie Jordan, is sought by two ardent admirers, neither of whom she loves. Thus, a quadrangle is substituted for the enteral triangle. This situation developed well, the dialogue is clever, several bits being real gems.

Ruth Shepley, as Anne, imparts to the play much of its charm, sharing honors with Eddinger. Capable support is given by Enid Markey in the ingenue role, James Gleason, who is much like John Arthur, and Frazer Coulter as Mr. Jordan.

Frank M. Thomas seemed ill at ease in a difficult part, that of a domineering young lover.

DEATHS

MARTIN E. WOLFF, of Rochester, N. Y., since 1902 principal owner and manager of the Lyceum Theatre in that city, and for about ten years associated with Charles Frohman, David Belasco and A. L. Erlanger in the management of the Empire Theatre, Syracuse, died in the Protestant Infirmary, Baltimore, last week, after an operation.

Mr. Wolff was well known to the theatrical profession in this country, counting among his closer friends Charles Frohman, Henry W. Savage, Charles B. Dillingham and A. E. Erlanger among the managers and Sir Henry Irving, Sir Henry Beerbohm Tree and Maude Adams among players.

For nearly fifty years he had been interested in an insurance company, of which for the last several years he had been the principal owner. He also had served for several years as president of the Rochester Board of Fire Underwriters. He was a principal owner of the Hotel Seneca, one of Rochester's leading hotels. He was a member of the Friars Club of New York, a Mason and an Elk.

MARY KATE BYRON, widow of Oliver Doud Byran, the actor, and herself formerly a prominent figure on the stage, died on Tuesday of heart disease at her home in Montclair, New Jersey. She was born in Limerick, Ireland, seventy-five years ago. Her sister is the late Ada Rehan.

Mrs. Byron came to this country with her father when she was sixteen years old and began her stage career two years later in productions staged by Augustin Daly at Niblo's Garden. She had appeared with Edwin Booth, Joseph Jefferson, W. J. Florence, Mrs. John Drew and also with her sister, Ada Rehan.

In tender memory of my beloved husband and dear pal,

JACK FRITZ

who died Jan. 4, 1920

ETTA YOUNG FRITZ

FRED L. MORRIS, stage hand, died last week in Chicago, after a short illness. He was a member of the Chicago Theatrical Union.

GEORGE JEFFERSON GASKIN, fifty-seven, known in the theatrical world as the "silver-toned minstrel," died last Tuesday of heart disease at his home, 42 West Sixty-fifth street. He was born in Belfast, Ireland, and when a boy, settled in Cincinnati with his parents.

JOSEPH H. KRERBECK, who weighed 640 pounds and was known to thousands of circus followers as Sacramento Joe, died December 9, having passed away under an anaesthetic while undergoing an operation at the hospital, in which physicians were to remove 100 pounds of excess fat from his abdomen. Kreck was 5 feet 11 inches tall. He was forty-four years old.

FLORENCE YOUNG, a well known musical comedy star, died three weeks ago in Sydney, Australia.

In Loving Memory of my beloved wife and pal, and a devoted mother,

FRANCES G. MULLER

who passed away Jan. 1, 1920

FRED MULLER and DAUGHTER LOU

JAMES W. MATHEWS, former house manager of the New York Hippodrome, died in a London hospital following an operation on December 14. He was born in New Zealand and was the son of the famous comic opera prima donna, Julia Mathews. In 1883 he appeared at the Princess Theatre, London, under the management of the late Wilson Barrett. Later he took up the managerial end of the theatrical business and had charge of the Duke of York's theatre in London. He was brought to this country by Charles Dillingham and was manager of the Globe Theatre as well as the Hippodrome. He was as well known on this side as he was in London, where he was a manager of the Sketch, Savage and Genesis clubs.

William H. Page

Died the 7th of this month, age 87, near Belmar, N. J., Actor and Soldier of Civil War, Private 19th Pa. Infantry, Captain and Major 18th Pa. Cavalry, Post No. 41, G. A. R. of N. J. Transferred from Post 1 (Mead), Phila., Pa. Buried at Mt. Prospect, Asbury Park, N. J., year 1920.

VANCE W. INGRAHAM passed away on Dec. 6 in Prescott, Arizona. He had appeared as tuba player with his brother, Clifford's "Big 6," with "Little Cyclone" bands. His other brother, Mitchell, is in vaudeville. He was a member of the Eagles and of the Knights of Pythias. He is buried at Rushville, Ill., his home town.

ETHEL TUCKER

Dearly beloved sister of CY TUCKER, passed away at their home, Plymouth, England, November 26, after eight years of painful suffering at the age of 36.

Peace, Perfect Peace!

BETSY STONE, known in private life as Betsy Stone Barton, a famous concert and opera singer of the '80s, died last week in the French Hospital at the age of sixty-eigt, from pneumonia, after a two-day illness. She was one of the three Stone Sisters who became famous years ago in concert and opera. She toured Europe and the United States in concert and also as soloist with Gilmore's Band.

ERNEST ALBERTS, for some time past treasurer of the Republic Theatre, died last week at Hahnemann Hospital as a result of heart failure. He was thirty-one years old and is survived by a wife and two children.

FRED BELASCO, brother of David, and well known in theatrical affairs on the coast, died last week in San Francisco as the result of pneumonia. He was, for thirty years, proprietor and manager of the Alcazar Theatre. He was born in British Columbia in 1862.

LETTER LIST

GENTLEMEN

Albani, C.
Bricmont, Chic
Bush, Frank
Boita, Vincent
Bazarsky, A.
Bertrand, Frank
Burkhardt, W. C.
Carr, Mrs.
Chipman, W. E.
Coughlin, Jas. E.
Carpo, Peppi
Dutton, Chas.
Dean, Geo. T.
Farrell, Frankie
Farnum, Ted
Frothingham, Alfred
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Gillet, Bobby
Jells, Ed
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Leary, Geo. N.
Lloyd, Herbert
LaMont, Marie
La Rue, Bill
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Leonard, Eugene
Leahy, Chas.
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Marsh, Len
Moore & Gray
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Mayne, Mr. & Mrs.
Martin, Al
Mordaunt, Harold
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Nordstrom, Leroy
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Sherman, Eddie
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Udell, Chas.
Vroom, E.
Weston & Eline
Weaver, Lydia
Wire, Sidney

LADIES

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Abearn, Kitty
Bennett, Anna
Carr, Mrs. B.
Cook, Emma
Chandler, Rae
Crawford, Nellie
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DeYoung, Madge
Doner, Kitty
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Luker, Mickey
Lawrence, Aida
LaMont, Marie
Lovett, Bessie
Laurie, Mildred
Leavitt, Jeanette
Lloyd, Bonnie
Morgan, Julia
McCall, Sadie
Melrose, Fern
McKeene, Eva
McCartney, Hazel
McCloud, Mabel
Rivers, Maybelle
Stewart, June
Stevens, Florence
Silliman, Mrs. B. A.
Shattuck, Minnie
Williams, Mrs. E. R.
Williams, Hattie

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